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THE
ANCIENT MARINER
A CANTATA

THE POEM WRITTEN BY

S. T. COLERIDGE

AND THE MUSIC COMPOSED EXPRESSLY FOR

THE BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL, 1867

AND DEDICATED TO THE PRESIDENT OF THE MEETING

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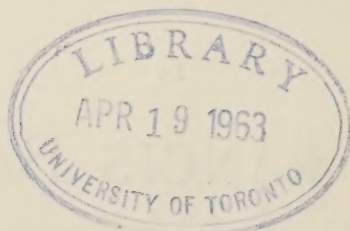
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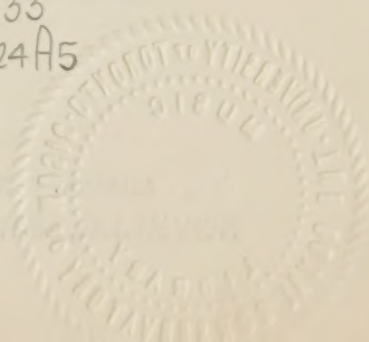
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THE RIME OF THE ANCIENT MARINER.



INTRODUCTION.—CHORUS.

An ancient Mariner meeteth three gallants bidden to a wedding-feast, and detaineth one.

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?

'The Bridegroom's doors are opened wide,
And I am next of kin ;
The guests are met, the feast is set :
May'st hear the merry din.'

He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off ! unhand me, grey-beard loon !'
Eftsoons his hand dropt he.

The Wedding-Guest is spell-bound by the eye of the old sea-faring man, and constrained to hear his tale.

He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years child ;
The Mariner hath his will.

No. 1.—CHORUS.

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.

The Sun came up upon the left,
Out of the sea came he !
And he shone bright, and on the right
Went down into the sea.

No. 2.—RECITATIVE AND BRIDAL CHORUS.

The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

The Wedding-Guest heareth the bridal music ; but the Mariner continueth his tale.

The bride hath paced into the hall
Red as a rose is she ;
Nodding their heads before her goes
The merry minstrelsy.

No. 3.—RECITATIVE AND CHORUS.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear ;
And thus spake on that ancient man,
The bright-eyed Mariner.

And now the Storm-blast came, and he
Was tyrannous and strong :
He struck with his o'ertaking wings,
And chased us south along.

The ship drawn by a storm toward the south pole.

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold :
And ice, mast-high, came floating by,
As green as emerald.

At length did cross an Albatross :
Through the fog it came ;
As if it had been a Christian soul,
We hailed it in God's name.

Till a great sea-bird, called the Albatross, came through the snow-fog, and was received with great joy and hospitality.

No. 4.—RECITATIVE AND AIR.

And a good south wind sprung up behind ;
The Albatross did follow,
And every day, for food or play,
Came to the mariners' hollo !

And lo ! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward, through fog and floating ice

The fair breeze continues; the ship enters the Pacific Ocean and sails northward, even till it reaches the Line. The ship hath been suddenly becalmed.

The fair breeze blew, the white foam flew,
The furrow followed free:
We were the first that ever burst
Into that silent sea.

The Sun now rose upon the right;
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

No. 5.—RECITATIVE AND AIR.

The ancient Mariner inhospitably killeth the pious bird of good omen.

'God save thee, ancient Mariner!
From the fiends, that plague thee
thus!—
Why look'st thou so?'—With my
cross-bow
I shot the Albatross.

Down dropt the breeze, the sails
dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

And the Albatross begins to be avenged.

Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

No. 6.—CHORUS.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue, and white.

A spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels.

And some in dreams assured were
Of the spirit that plagued us so:
Nine fathom deep he had followed us
From the land of mist and snow.

No. 7.—RECITATIVE AND QUARTET.

At the rising of the Moon,

The steersman's face by his lamp
gleamed white;
From the sails the dew did drip—
Till clombe above the eastern bar
The horned Moon, with one bright
star
Within the nether tip.

One after one, by the star-dogged
Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly
pang,
And cursed me with his eye.
The souls did from their bodies
fly,—
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!

One after another, his shipmates drop down dead;

But Life-in-Death begins her work on the ancient Mariner.

No. 8.—RECITATIVE AND AIR.

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

But the ancient Mariner assureth him of his bodily life, and proceedeth to relate his horrible penance.

I looked to Heaven, and tried to
pray

But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining
white,

By the light of the Moon he beholdeth God's creatures of the great calm.

And when they reared, the elfish
light

Fell off in hoary flakes.

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my
heart,

Their beauty and their happiness.

And I blessed them unaware.
Sure my kind saint took pity on
me,

He blesseth them in his heart.

And I blessed them unaware.

No. 9.—AIR.

Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from
Heaven,
That slid into my soul.

*A slumber did my spirit seal;
I had no human fears;
She seemed a thing that could not
feel
The touch of earthly years.

* The lines here inserted, taken from Wordsworth's poems, will be found useful in order to avoid repeating the words of the first verse; they are likewise not altogether inappropriate, as Wordsworth originally intended to have written "The Ancient Mariner" in conjunction with Coleridge, some lines by the former poet actually forming part of the poem. (See foot-note p. v.)

No. 10.—RECITATIVE AND CHORUS.

He heareth sounds, and seeth strange sights and commotions in the sky and the element.

And soon I heard a roaring wind :
It did not come anear ;
But with its sound it shook the sails,
That were so thin and sere.
The upper air burst into life !
And a hundred fire-flags sheen,
To and fro they were hurried about !
And to and fro, and in and out,
The wan stars danced between.
The coming wind did roar more loud,
The sails did sigh like sedge ;
And the rain poured down from one black cloud ;
The Moon was at its edge.
The thick black cloud was cleft, and still
The Moon was at its side :
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

No. 11.—RECITATIVE.

The bodies of the ship's crew are inspired, and the ship moves on ;

The loud wind never reached the ship,
Yet now the ship moved on !
Beneath the lightning and the Moon
The dead men gave a groan.
They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes ;
It had been strange, even in a dream,
To have seen those dead men rise.
The helmsman steered, the ship moved on ;
Yet never a breeze up blew ;
The mariners all 'gan work the ropes,
Where they were wont to do :
They raised their limbs like lifeless tools—
We were a ghastly crew.

No. 12.—RECITATIVE AND QUARTET.

But not by the souls of the men, nor by demons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint.

'I fear thee, ancient Mariner !
I fear thy skinny hand !
And thou art long, and lank, and brown,
As is the ribbed sea-sand.' *

* For the last two lines of this stanza, Coleridge was indebted to Wordsworth. It was on a walk from Nether Stowey to

Be calm, thou Wedding-Guest !
'Twas not those souls that fled in pain,
Which to their corpses came again,
But a troop of spirits blest :

For when it dawned—they dropped their arms,
And clustered round the mast ;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

Around, around, flew each sweet sound,
Then darted to the Sun ;
Slowly the sounds came back again,
Now mixed, now one by one.

Sometimes a-dropping from the sky
I heard the sky-lark sing ;
Sometimes all little birds that are,
How they seemed to fill the air
With their sweet jargoning !

And now 'twas like all instruments,
Now like a lonely flute ;
And now it is an angel's song,
That makes the Heavens be mute.

No. 13.—RECITATIVE AND DUET.

Till noon we quietly sailed on,
Yet never a breeze did breathe :
Slowly and smoothly went the ship,
Moved onward from beneath.

Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid : and it was he
That made the ship to go.
The sails at noon left off their tune,
And the ship stood still also.

The lonesome spirit from the south pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.

Then like a pawing horse let go,
She made a sudden bound :
It flung the blood into my head,
And I fell down in a swoond.

How long in that same fit I lay,
I have not to declare ;
But ere my living life returned,
I heard and in my soul discerned
Two voices in the air.

The Polar Spirit's fellow-demons, the invisible inhabitants of the element, take part in his wrong ; and

two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.

Dulverton, with him and his sister, in the Autumn of 1797, that this Poem was planned, and in part composed.

First Voice.

But tell me, tell me! speak again,
Thy soft response renewing—
What makes that ship drive on so
fast?
What is the Ocean doing?

Second Voice.

Still as a slave before his lord,
The Ocean hath no blast;
His great bright eye most silently
Up to the Moon is cast—

First Voice.

But why drives on that ship so fast,
Without or wave or wind?

Second Voice.

The air is cut away before,
And closes from behind.
Fly, brother, fly! more high, more
high!
Or we shall be belated:
For slow and slow that ship will go,
When the Mariner's trance is abated.

No. 14.—RECITATIVE AND
AIR.

And now this spell was snapt: once
more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen—
But soon there breathed a wind on
me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.
It raised my hair, it fanned my cheek
Like a meadow-gale of spring—
It mingled strangely with my fears,
Yet it felt like a welcoming.
Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze—
On me alone it blew.

Oh! dream of joy! is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

We drifted o'er the harbour-bar,
And I with sobs did pray—
O let me be awake, my God!
Or let me sleep alway.

No. 15.—AIR.

The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

The rock shone bright, the kirk no
less,
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

No. 16.—RECITATIVE, SOLO,
AND CHORUS.

And the bay was white with silent
light,
Till rising from the same,
Full many shapes, that shadows
were,
In crimson colours came.

A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck—
Oh, Christ! what saw I there!

Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood.

This seraph-band, each waved his
hand:

It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light:

This seraph-band, each waved his
hand,

No voice did they impart—
No voice; but oh! the silence sank
Like music on my heart.

No. 17.—FINALE.—QUARTET
AND CHORUS.

What loud uproar bursts from that
door!

The wedding-guests are there:
But in the garden-bower the bride
And bride-maids singing are;
And hark the little vesper bell,
Which biddeth me to prayer!

O sweeter than the marriage-feast,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company!—

To walk together to the kirk,
And all together pray,
While each to his great Father
bends,

Old men, and babes, and loving
friends,

And youths and maidens gay!

He prayeth best, who loveth
best

All things both great and small;
For the dear God who loveth us,
He made and loveth all.

The Mariner
hath been cast
into a trance;
for the angelic
power causeth
the vessel to
drive north-
ward faster
than human
life could
endure.

The curse is
finally expi-
ated,

And the an-
cient Mariner
beholdeth his
native
country.

The angelic
spirits leave
the dead
bodies,

And appear
in their own
forms of light.

And to teach,
by his own
example,
love and
reverence to
all things that
God made and
loveth.

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7.	{ RECITATIVE ... <i>Bass</i> The steersman's face	53
	{ QUARTET ... <i>S.C.T.B.</i> The souls did from their bodies fly	55
8.	{ RECITATIVE ... <i>Bass</i> Alone, alone, all, all alone	58
	{ AIR ... <i>Bass</i> O happy living things	60
9.	AIR ... <i>Contralto</i> O sleep! it is a gentle thing	64
10.	{ RECITATIVE ... <i>Bass</i> And soon I heard	67
	{ CHORUS The upper air burst into life	68
11.	RECITATIVE ... <i>Male Voices</i> The loud wind never	80
12.	{ RECITATIVE ... <i>Tenor</i> I fear thee, ancient Mariner	82
	{ RECITATIVE ... <i>Bass</i> Be calm, thou Wedding-Guest... ..	82
	{ QUARTET ... <i>S.C.T.B.</i> Around, around, flew each sweet sound	84
13.	{ RECITATIVE ... <i>Bass</i> Till noon we quietly	93
	{ DUET Two voices in the air	96
14.	{ RECITATIVE ... <i>Bass</i> And now this spell	104
	{ AIR ... <i>Bass</i> Swiftly, swiftly flew	105
15.	AIR ... <i>Tenor</i> The harbour-bay	113
16.	{ RECITATIVE ... <i>Soprano</i> And the bay was white... ..	117
	{ SOLO AND CHORUS OF FEMALES This seraph-band	119
17.	{ FINALE :—	
	{ CHORUS What loud uproar	128
	{ QUARTET AND CHORUS O sweeter than the marriage feast	135

THE ANCIENT MARINER.

INTRODUCTION AND CHORUS.—“IT IS AN ANCIENT MARINER.”

Andante sostenuto. $\text{♩} = 69.$

pp molto legato.

Allegretto. $\text{♩} = 112.$

cantabile.

R.H.

L.H.

il basso sempre p

Andante sostenuto. $\text{♩} = 69.$

pp

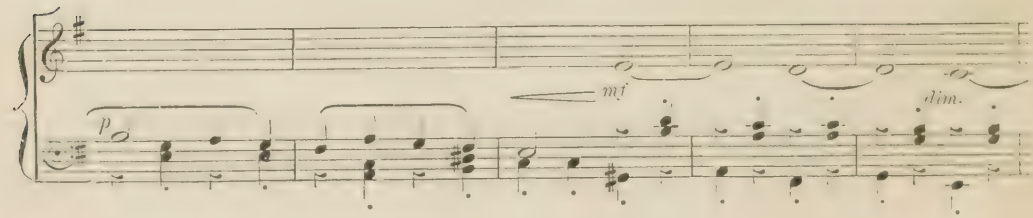
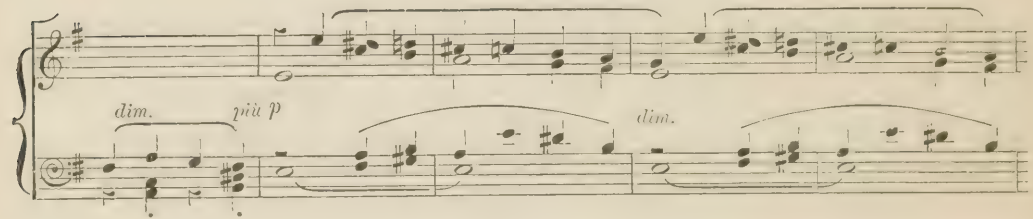
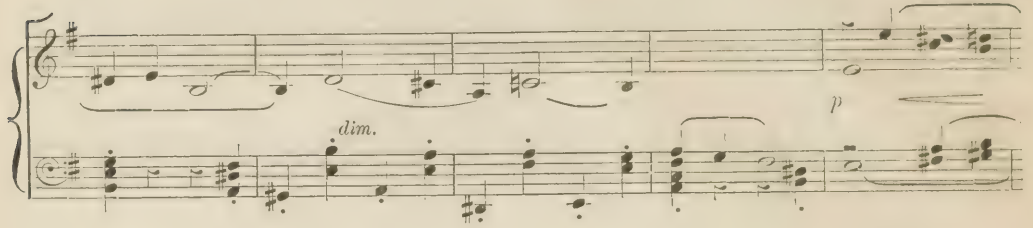
Allegretto. $\text{♩} = 112.$

mf cantabile.

il basso sempre p

p

cres.



CHORUS. TENOR.
Andante sostenuto.

SOLO RECIT.

It is an an-cient Ma-ri-ner, And he stop-peth one of three. "By thy

CHORUS. BASS.

It is an an-cient Ma-ri-ner, And he stop-peth one of three.

Andante sostenuto. $\text{♩} = 76.$

pp

Ped.

*

long grey beard and glittering eye, Now wherefore stopp'st thou me? The Bridegroom's doors are open'd wide, And

I am next of kin; The guests are met, the feast is set: May'st hear the mer-ry

cres.

rall.

cres.

rall.

Allegretto.

din."

Allegretto. $\text{♩} = 104.$

p legg.

L'istesso tempo. CHORUS. BASS.

He holds him with his skin - ny hand, "There was a ship," quoth

L'istesso tempo. 104.*cres.*

SOLO. TENOR. RECIT.

"Hold off! un-hand me, grey-beard loon!"

CHORUS.

dim.

he.

Eft - soon his hand dropt

*a tempo. p**dim.*

CHORUS.

He holds him with his glit - ter-ing eye— The Wed - ding-Guest stood

he.

*pp**sempre pp*

still,

And lis - tens like a three years child : The Ma - ri - ner hath his

sempre pp

And lis - tens like a three years child : The Ma - ri - ner hath his

sempre pp

Allegretto, ma tranquillo.

SOPRANO.

p
The ship was cheered, the

ALTO.

p
The ship was cheered, the

TENOR.

will.

p
The ship was cheered, the

BASS.

will.

p
The ship was cheered, the

*Allegretto, ma tranquillo. ♩ = 144.**p*

har - bour cleared, Mer - ri - ly did we drop Be - low the

har - bour cleared, Mer - ri - ly did we drop Be - low the

har - bour cleared, Mer - ri - ly did we drop Be - low the

har - bour cleared, Mer - ri - ly did we drop Be - low the

kirk, be - low the hill, Be - low . . the light - house top.

kirk, be - low the hill, Be - low the light - house top.

kirk, be - low the hill, Be - low . . the light - house top.

kirk, be - low the hill, Be - low the light - house top.

cres.

The Sun came up up - on . . the left, Out of the

The Sun came up up - on . . the left, . . Out of the

The Sun came up up - on the left, Out of the

The Sun came up up - on the left, . . Out of the

sea came he! . . And he . . shone bright, and on . . the

sea came he! . . And he . . shone bright, and on . . the

sea . . came he! And he . . shone bright, and on the

sea . . came he! And he . . shone bright, and on . . the

right Went down in - to the sea, . . went down in - to the

right Went down in - to the sea, . . went down in - to the

right Went down in - to the sea, . . went down in - to the

right Went down in - to the sea, . . went down in - to the

p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly
p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly
p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly
p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly

did we drop Be - low the kirk, be - low the
 did we drop Be - low the kirk, be - low the
 did we drop Be - low the kirk, be - low the
 did we drop Be - low the kirk, be - low the

cantabile.
 hill, Be - low the light - house top. *mf* The Sun came
mf
 hill, Be - low the light - house top. *mf* The Sun came
mf
 hill, Be - low the light - house top. *mf* The Sun came
mf
 hill, Be - low the light - house top. *mf* The Sun came

cres. *mf*

*cres.**cres.**cres.**cres.**cres.***B***dim.**p**dim.**p**dim.**p**dim.**p***B***dim.**p**dim.**dim.**dim.**dim.**dim.*

The ship was cheered, the har - bour cleared, Mer - ri - ly

The ship was cheered, the har - bour cleared, Mer - ri - ly

The ship was cheered, the har - bour cleared, the har - bour

The ship was cheered, the har - bour cleared, Mer - ri - ly

did we drop, mer - ri - ly did we

did we drop, mer

cleared, .. Mer - ri - ly did we drop

did we drop, Mer

drop Be - low .. the kirk, be - low the hill, .. mer

ri - ly did we drop Be - low the kirk, be - low the

Be - low the kirk, be - low the kirk, be - low the

ri - ly did we drop Be - low the kirk, be - low the

Musical score for "The Ancient Mariner" by J. F. Barnett. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing four staves. The lyrics are written below the vocal staves. The piano part is written on the bottom two staves of each system.

System 1:
 Vocal: ri - ly did we drop Be
 Piano: hill, Mer ri - ly did we drop Be
 Musical markings: *cres.*, *f*, *D*

System 2:
 Vocal: low the kirk, be - low the hill, Be - low
 Piano: did we drop Be - low the kirk, be - low the hill,
 Musical markings: *dim.*, *p*

System 3:
 Vocal: the light house top.
 Piano: Mer ri - ly did we drop.
 Musical markings: *dim.*, *piu p*, *pp*, *rall.*

System 4:
 Vocal: Mer ri - ly did we drop.
 Piano: Mer ri - ly did we drop.
 Musical markings: *dim.*, *piu p*, *pp*, *rall.*

TENOR SOLO. RECIT.

The Wed - ding-Guest here beat his breast, For he heard the loud ba -

p

Allegro poco maestoso. *Allegretto.*

- soon.

Allegro poco maestoso. $\text{♩} = 112.$ *Allegretto.* $\text{♩} = 108.$

f *L.H.* *p*

sempre p e legg.

CHORUS.*

1st SOPRANO. *leggieramente.*

The bride hath paced in - to the hall,

2nd SOPRANO. *leggieramente.*

The bride hath paced in - to the hall,

ALTO. *leggieramente.*

The bride hath paced in - to the hall,

* In this Chorus only half of the Altos should be employed, and they should, if possible, be female voices.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

cres. *mf*

The bride hath paced in - to the hall,

The bride hath paced in - to the hall,

The bride hath paced in - to the hall,

p

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

cres. *mf*

p *cres.*

The bride hath paced in - to the hall,

p *cres.*

The bride hath paced in - to the hall,

p *cres.* *dim.*

p

The bride hath paced in - to the hall, Red as a rose is

p

The bride hath paced . . . in - to the hall,

pp *poco cres.*

A

The bride hath paced in - to the hall,

she; The bride hath paced in - to the hall,

p

Red as a rose is she, The bride hath paced in - to the hall,

A

p

Red as a rose is she; Nodding their heads be -

Red as a rose is she; Nodding their heads be -

Red as a rose is she; Nodding their heads be -

p *cres.*

- fore her goes The mer - ry min - strel - sy, The bride hath

- fore her goes The mer - ry min - strel - sy, The bride hath

- fore her goes The mer - ry min - strel - sy,

mf *cres.* *p*

paced in - to the hall,

paced in - to the hall, The bride hath

The bride hath

dim. *pp*

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line has three staves with lyrics: "paced in - to the hall, Red as a rose is she, The". The piano accompaniment has two staves, with the right hand playing a melody and the left hand providing harmonic support. A section marked "B" begins with a piano (*p*) dynamic.

Musical score for the second system. The vocal line continues with lyrics: "bride hath paced in - to the hall, Red as a rose is". The piano accompaniment continues with the same texture. A section marked "B" is indicated.

Musical score for the third system. The vocal line continues with lyrics: "she, The bride hath paced in - to the hall, Red as a rose . . . is she, The". The piano accompaniment includes markings for *legato*, *cres. molto*, and *dim.*. A section marked "B" is indicated.

cres. molto. *dim.* *p* *C*

bride hath paced in - to the hall, Red as a rose is she;

cres. molto. *dim.* *p*

the bride hath paced in - to the hall, in - to the hall;

cres. molto. *dim.* *p*

the bride hath paced in - to the hall;

cres. molto. *dim.* *p* *dim.*

legato. *perdendosi.*

Nodding their heads be - fore her goes The mer - ry min-strel - sy, the mer - ry min-strel -

legato. *perdendosi.*

Nodding their heads be - fore her goes The mer - ry min-strel - sy, the mer - ry min-strel -

legato. *perdendosi.*

Nodding their heads be - fore her goes The mer - ry min-strel - sy, the mer - ry min-strel -

pp *perdendosi.*

molto rall. *a tempo.*

- sy, the mer - - ry min-strel - sy.

molto rall. *a tempo.*

- sy the mer - - ry min-strel - sy.

molto rall. *a tempo.*

- sy, the mer - - ry min-strel - sy.

molto rall. *a tempo.*

No. 3. RECIT. AND CHORUS.—“AND NOW THE STORM-BLAST CAME.”

TENOR SOLO. RECIT.

The Wedding-Guest he beat his^d breast, Yet he can - not choose but

CHORUS. TENORS.

Allegretto ma sostenuto. ♩ = 104.

hear; And thus spake on that an - cient man, The bright-eyed Ma - ri - ner.

Con fuoco ma non troppo Allegro. ♩ = 104.

p *cres.*

f *p* *cres.*

f *cres.*

SOPRANO.

And now the Storm-blast came, and he . . . Was ty - ran -

ALTO.

And now the Storm-blast came, and he . . . Was ty - ran -

TENOR.

And now the Storm-blast came, and he . . . Was ty - ran -

BASS.

And now the Storm-blast came, and he . . . Was ty - ran -

Ped. *

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

strong, And now the Storm-blast came, and now the Storm-blast

strong, And now the Storm-blast came, and

strong, And now the Storm-blast came, and now the Storm-blast

strong, And now the Storm-blast came, and

Ped. *

came, and now the Storm-blast came, and he Was ty - ran -
 now the Storm-blast came, and now the Storm-blast came, and
 came, and now the Storm-blast came, and he Was ty - ran -
 now the Storm-blast came, and now the Storm-blast came, and

cres.

Ped. *

- nous, was ty - ran - nous and strong: He struck with his o'er -
 he Was ty - ran - nous, was ty - ran - nous: He struck with his o'er -
 - nous, was ty - ran - nous and strong: He struck with his o'er -
 he Was ty - ran - nous, was ty - ran - nous: He struck with his o'er -

pizz f

Ped. *

- tak - ing wings, And chased us south a - long.
 - tak - ing wings, And chased us south a - long.
 - tak - ing wings, And chased us south a - long.
 - tak - ing wings, And chased us south a - long.

A

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "With sloping masts and dipping prow, As". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C).

poco stac.
f
 With sloping masts and dipping prow, As

Second system of the musical score. The vocal line continues with the lyrics "who pursued with yell and blow Still treads the shadow of his foe, With sloping masts and dipping prow, As". The piano accompaniment continues with the same flowing melody. The key signature remains three flats, and the time signature is common time.

who pursued with yell and blow *f poco stac.* Still treads the sha -
 With sloping masts and dipping prow, As

Third system of the musical score. The vocal line concludes with the lyrics "Still treads the shadow of his foe, who pursued with yell and blow". The piano accompaniment continues with the same flowing melody. The key signature remains three flats, and the time signature is common time.

poco stac.
f
 With sloping masts and dipping prow, As
 Still treads the
 shadow of his foe,
 who pursued with yell and blow Still treads the

f poco stac.

With slop - ing masts and dip - ping prow, As
 who pur - sued with yell and blow Still treads the
 sha - dow of his foe, Still treads the
 sha - dow of his foe, Still

who pur - sued with yell and blow, Still treads the sha - dow of his foe And
 sha - dow of his foe, Still treads the sha - dow of his foe And
 sha - dow of his foe, Still treads the sha - dow of his foe And
 treads the sha - dow of his foe, the sha - dow of his foe And

cres.
 for - ward bends his head, The ship . . . drove fast, . . . loud roared . . .
cres.
 for - ward bends his head, The ship drove fast, loud
cres.
 for - ward bends his head, The ship drove fast, loud
cres.
 for - ward bends his head, The ship drove fast, loud
cres.

the blast, And south-ward aye we fled.

roared, And south-ward aye we fled.

roared, And south-ward aye we fled.

roared, And south-ward aye we fled.

ff *fp* *cres.*

f *cres.*

B

And now the Storm-blast came, and he . . . Wasty-ran-nous, was

And now the Storm-blast came, and he . . . Wasty-ran-nous, was

And now the Storm-blast came, and he . . . Wasty-ran-nous, was

And now the Storm-blast came, and he . . . Wasty-ran-nous, was

B

ty - ran-nous and strong, . . was ty - ran-nous and strong, And

ty - ran-nous and strong, . . was ty - ran-nous and strong,

ty - ran-nous and strong, . . was ty - ran-nous and strong, And

ty - ran-nous and strong, . . was ty - ran-nous and strong,

now, the Storm-blast came, and now the Storm-blast came, and

And now the Storm-blast came, and now the Storm-blast

now the Storm-blast came, and now the Storm-blast came, and

And now the Storm-blast came, and now the Storm-blast

cres.

Ped. *

Ped. *

now the Storm-blast came, and he Was ty - ran-nous, was

came, and now the Storm-blast came, and he Was ty - ran -

now the Storm-blast came, and he Was ty - ran-nous, was

came, and now the Storm-blast came, and he Was ty - ran -

Ped. *

più f

ty - ran - nous and strong : He struck with his o'er - tak - ing wings, And

nous, was ty - ran - nous : He struck with his o'er - tak - ing wings, And

ty - ran - nous and strong : He struck with his o'er - tak - ing wings, And

nous, was ty - ran - nous : He struck with his o'er - tak - ing wings, And

più f

Ped. *

C

chased us south a - long.

chased us south a - long.

chased us south a - long.

chased us south a - long.

C

Più mosso.

p

And

p

And

p

And

p

And

Più mosso. ♩ = 133.

fp

now . . there came both mist . . and snow, And it . . grew won - drous

now . . there came both mist . . and snow, And it . . grew won - drous

now . . there came both mist . . and snow, And it . . grew won - drous

now . . there came both mist . . and snow, And it . . grew won - drous

pp

Ped. *

cold : And ice, . . mast-high, came

cold : *sempre pp* And ice, . . mast-high, came

cold : *sempre pp* And ice, . . mast-high, came

cold : *sempre pp* And ice, . . mast-high, came

sempre pp

float - ing by, As green . . as em - e - rald, . . . as

float - ing by, As green . . as em - e - rald, . . . as

float - ing by, As green . . as em - e - rald, . . . as

float - ing by, As green . . as em - e - rald, . . . as

Ped. *

green as em - e - rald, as green as em - e -
 green as em - e - rald, as green as em - e -
 green as em - e - rald, as green as em - e -
 green as em - e - rald, as green as em - e -

rald, as em - e - rald, as em - e -
 rald, as em - e - rald, as em - e -
 rald, as em - e - rald, as em - e -
 rald, as em - e - rald, as em - e -

rald.
 rald.
 rald.
 rald.

dim.
 p

Ped. * Ped. * Ped. *

p *cres.* *mf*

At length did cross an Al - ba - tross, . . .

p *cres.* *mf*

At length did cross an Al - ba - tross, . . .

marcato la melodia. *cres.* *f* *p*

cres. molto. *f*

At length did cross an Al - ba - tross : . . .

cres. molto. *f*

At length did cross an Al - ba - tross : . . .

cres. molto. *f*

At length did cross an Al - ba - tross : . . .

cres. molto. *f*

At length did cross an Al - ba - tross : . . .

cres. *f* *dim.*

p

Through the fog it came, . . . through the fog it came; . . . As

p

Through the fog it came, . . . through the fog it came; . . .

p

Through the fog it came, . . . it came; . . .

p

Through the fog it came; . . .

cres. *p*

if . . . it had . . . been . . . a . . . Chris - tian

cres. *p*

As if it had been . . . a . . . Chris - tian

cres. *p*

As if it had been a . . . Chris - tian

cres. *p*

As if it had been . . . a . . . Chris - tian

cres. *p*

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

p *cres.* *f*

p

- tross ; . . . Through the fog it came, . . . thro' the fog it

p

- tross ; . . . Through the fog it came, . . . thro' the fog it

p

- tross ; . . . Through the fog it came, . . . it

p

- tross ; . . . Through the fog it

p

came ; . . As if . . it had . . been . . a . .

came ; . . As if . . it had . . been . . a . .

came ; . . As if . . it had . . been . . a . .

came ; . . As if . . it had . . been . . a . .

R.H. *cres.*

dim in u en do.

Chris *dim* in u en do.

Chris *dim* in u en do.

Chris *dim* in u en do.

Chris *dim* in u en do.

dim in u en do.

cres. E *f*

tian soul, We hailed it in

tian soul, We hailed it in

tian soul, We hailed it in

tian soul, We hailed it in

tian soul, We hailed it in

p *cres.*

God's name, we *cres.*

God's name, we *cres.*

God's name, we *cres.*

God's name, we *cres.*

Ped. *p* *cres.*

hailed it in God's name, *dim.*

hailed it in God's name, *dim.* we

hailed it in God's name, *dim.* we

hailed it in God's name, *dim.* we

f *dim.*

Ped. *p* *dim.* *pp*

in God's name, *pp*

hailed it in God's name, *pp*

hailed it in God's name, *pp*

in God's name, *pp*

p *dim.* *pp*

Allegro con spirito. SOPRANO. RECIT.

And a good south wind..

Allegro con spirito. ♩ = 160.

p. *legg.*

. . . sprang up be-hind; The Al - ba-tross did fol-low,

a tempo. *legg.*

a tempo, giocoso.

And ev - - 'ry day, for food or play,

a tempo.

Came to the ma - ri - ners' hol-lo!

* This song may be had transposed a note lower.

cres.

p

The fair breeze blew, the white foam . . flew, The

dim.

cres.

fur - row fol - low'd free; We were the first that

dim. *p*

ev - - er burst In - - to that si - lent sea,

p

p

The

cres. *dim.*

fair breeze blew, the white foam . . flew, The

fur - row fol - low'd free : We

cres. were the first that ev - er burst *dim.* In - to that si - lent *p*

A sea. *mf con spirito.* The Sun now rose up -

cres. on the right : Out of the sea came he, *f* Still

hid in mist, and on the left Went down in - to the

sea. *p* The

Sun now rose up - on the right: Out of the sea came

he, Still hid in mist, and on the left Went

down in - to the sea, Still hid in mist, and

on the left Went down in - to the sea. B

f *dim.*

p *legg.*

cres.

p *dim.*

The fair breeze blew, the white foam . . flew, The

cres.

fur - row fol - low'd free: We were the first that

dim. *p* C

ev - er burst In - to that si - lent sea.

R H. *cres.*

p *>* *>*

The Sun now rose up -

dim. *p* *p* *3* *3*

cres. *p*

on the right: Out of the sea came he, The

cres. *p*

Sun now rose up - on the right: Out of the sea came

he, *Trumpet.* Still hid in mist, and on the left Went

down in - to the sea.

cres - - - - - *cen* - do. *f*

Ped. *

The Sun now rose up -

p

p 3 3 3 3

cres. *poco* *a* *poco.*

- on the right : Out of the sea came he, Still

cres. *poco* *a* *poco.*

più cres.

hid in mist, and on the left Went down in - to the

più cres.

f *p* *E cres. Agitato.*

sea. . . The fair breeze blew, the white foam . . flew, The

p *cres.*

Ped. *

p *cres.*

fur - row . fol - low'd free: . . . We were the first that

p

cen *do.* *f* *con passione.* *Ped.* *

ev - er burst in - to that si - lent sea, . . that ev - er burst in -

cres. *f* *Ped.* *

f *poco rit.* *ad lib.*

- to that si - lent sea, . . that ev - er burst in - to that

colla voce.

Più Allegro.

si - lent sea.

Più Allegro. $\text{♩} = 100.$

p *f*

Più Allegro.

Andante. TENOR SOLO. RECIT. *mf*

“God save thee, an - cient

Andante. ♩ = 88.

sf sf p sf sf p

*Ped. # **

cres.

Ma - ri - ner! From the fiends, that plague thee thus! . . . Why look'st thou

Allegretto, ma sostenuto. BASS SOLO. *mf*

so?” With my cross - bow I shot the Al - ba -

Allegretto, ma sostenuto. ♩ = 104.

sf

- tross.

Allegro. *Andante sostenuto.* ♩ = 80.

f pp

Andante.

Andante. ♩ = 96.

p con dolore.

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a whole rest on the treble staff. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The dynamic is 'p' (piano) and the mood is 'con dolore' (with pain).

TENOR SOLO. con dolore.

p

Down dropt the breeze, the

dim. *p*

The tenor solo begins with a whole rest on the treble staff. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is 'Andante'. The dynamic is 'p' (piano) and the mood is 'con dolore' (with pain). The lyrics 'Down dropt the breeze, the' are written below the tenor staff. The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic.

sails dropt down, 'Twas sad . . . as sad.. could be;

The tenor solo continues with the lyrics 'sails dropt down, 'Twas sad . . . as sad.. could be;'. The piano accompaniment continues with a steady eighth-note pattern. The key signature remains three sharps.

dim.

And we did speak . . on - ly to break The si - lence of . . the

The tenor solo continues with the lyrics 'And we did speak . . on - ly to break The si - lence of . . the'. The piano accompaniment continues with a steady eighth-note pattern. The key signature remains three sharps. The tempo is 'Andante'.

sea!

cres.

cres.

Day af - ter day, . day af - ter day, we

dim. *p*

stuck, nor breath nor mo - tion; As i - dle as . . a

pp

cres.

paint - ed ship Up - on a paint - ed o - cean.

poco cres.

A

p espres.

Wa - ter, wa - ter, ev - er - y where,

cres. ed agitato. **B** *f*

And all the boards, the boards did shrink; Wa - ter, wa - ter,

cres. *f*

dim. *p*

ev - er - y where, Nor a - ny drop to

p

ad lib.

drink, nor a - - - - ny

f *p* *colla voce.*

Ped. *

drop to drink.

p a tempo.

Allegretto scherzoso.

PIANO.

♩ = 108.

*f**p* *marcato.*

*f**p* *f*

pp

SOPRANO.

A - bout, in reel The death-fires danced at

ALTO.

in reel The death-fires danced at

TENOR.

A - bout, and rout the

BASS.

and rout the

p *sempre staccato.*

night; The death-fires danced at night; *sempre stac.*
 night; The death-fires danced at night; The wa-ter, like a
 death-fires danced at night, danced at night; *sempre stac.*
 death-fires danced at night, danced at night; The wa-ter, like a
 The wa-ter, like a witch-'s oils, Burnt green, and blue, and *p*
 witch-'s oils, The wa-ter, like a witch-'s oils, Burnt green, and blue, and *p*
 The wa-ter, like a witch-'s oils, Burnt *p*
 witch-'s oils, The wa-ter, like a witch-'s oils, Burnt
 white, burnt green, and blue, and white. A-bout, in *poco cres.*
 white, burnt green, and blue, and white. in *poco cres.*
 green, and blue, and white, burnt green, and blue, and white. A-bout,
 green, and blue, and white, burnt green, and blue, and white.
poco cres.

reel The death-fires danced at night, the death-fires danced at

reel The death-fires danced at night, the death-fires danced at

poco cres.
and rout The death-fires danced at night, danced at
poco cres.

and rout The death-fires danced at night, danced at

night; The wa-ter, like a

night; The wa-ter, like a witch-'s oils, The wa-ter, like a

night; The wa-ter, like a

night; The wa-ter, like a witch-'s oils, The wa-ter, like a

witch-'s oils, Burnt green, and blue, and white, burnt green, and blue, and

witch-'s oils, Burnt green, and blue, and white, burnt green, and blue, and

witch-'s oils, Burnt green, and blue, and white.

witch-'s oils, Burnt green, and blue, and white.

white.

white.

sf *cres.* *sf*

sf *dim.* *pp*

pp *sostenuto.* *cres*

And some in dreams as - sur - ed

pp *sostenuto.* *cres*

And some in dreams as - sur - ed

pp *sostenuto.* *cres*

And some in dreams as - sur - ed

pp *sostenuto.* *cres*

And some in dreams as - sur - ed

cres

cen do.
 were Of the spi - rit that plagued us so: Nine
 cen do.
 were Of the spi - rit that plagued us so: Nine
 cen do.
 were Of the spi - rit that plagued us so: Nine

B *mf* *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and
mf *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and
mf *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and
mf *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and

B *mf* *cres.*
 Ped.

C *dim.* *p*
 snow. A - bout, in reel The
dim. *p*
 snow. in reel The
dim. *p*
 snow. A - bout, and rout
dim. *p*
 snow. and rout

C *dim.* *p*

death - fires danced at . . night, . . the death - fires danced at . .

death - fires danced at night, . . the death - fires danced at

The death - fires danced at . . night, . . danced at

The death - fires danced at . . night, . . danced at

night ; The wa - ter, like a

night ; The wa - ter, like a witch's oils, the wa - ter, like a

night ; The wa - ter, like a

night ; The wa - ter, like a witch's oils, the wa - ter, like a

stac.

p witch's oils, Burnt green, and blue, and white, burnt green, and blue, and

p witch's oils, Burnt green, and blue, and white, burnt green, and blue, and

p witch's oils, Burnt green, and blue, and white, burnt

p witch's oils, Burnt green, and blue, and white, burnt

poco cres.

white, A - bout, in reel The death-fires danced at . .

poco cres.

white, in reel The death-fires danced at

poco cres.

green, and blue, and white, A - bout, and rout The

poco cres.

green, and blue, and white, and rout The

poco cres.

night, the death-fires danced at . . night;

night, the death-fires danced at night; The wa - ter, like a

death-fires danced at . . night, danced at night;

death-fires danced at . . night, danced at night; The wa - ter, like a

The wa - ter, like a witch's oils, burnt green, and blue, and

witch's oils, the wa - ter, like a witch's oils, burnt green, and blue, and

The wa - ter, like a witch's oils, burnt

witch's oils, the wa - ter, like a witch's oils, burnt

white, burnt green, and blue, and white.
 white, burnt green, and blue, and white.
 green, and blue, and white.
 green, and blue, and white.

sf sf

fz cres. sf dim.

pp A - bout, in reel a -
pp A - bout, and rout,
pp A - bout, in reel a -
pp A - bout, and rout,

*poco cres.**poco cres.**poco cres.**poco cres.**poco cres.*

E

*mf**sempre dim.**dim.**sempre dim.**sempre dim.**sempre dim.**dim.**p**sempre dim.*

white, burnt green, and blue, and white,

and white, burnt green, and blue, and white,

white,

and white, burnt green, and blue, and white,

pp

sempre pp al fine.

burnt green, and blue, burnt green,

sempre pp al fine.

burnt green, and blue, burnt green,

sempre pp al fine.

burnt green, and blue, burnt

sempre pp al fine.

burnt green, and blue, burnt

legg. e sempre pp al fine.

and blue, and white.

and blue, and white.

green, and blue, and white.

green, and blue, and white.

ten.

No. 7. RECIT. AND QUARTET.—“THE SOULS DID FROM THEIR BODIES FLY.”

Andante quasi Allegretto.

BASS SOLO. *p*

The

Andante quasi Allegretto. ♩ = 63.

p

steers - - man's face . . by his lamp . . gleamed white;

cres.

f

From the sails the dew did drip— 'Till clomb a - bove the east - ern bar The

cres.

f

dim.

p più moto.

horn - ed Moon, with one bright star With - in the ne - ther tip.

più moto. ♩ = 96.

dim.

p

agitato ed accelerando.

One af - ter one, by the star - dogged Moon, Too

agitato ed accelerando.

cres. *più cres.*

quick for groan or sigh, Each

cres.

f e molto agitato. ♩. = 132.

turned . . . his face with a ghast - - - ly

mf

sf

pang, And cursed . . me with his eye,

sf *sf*

Ped. * *Ped.* *

and cursed . . me with his eye.

sf *dim.*

Ped. *

p

Andante religioso. ♩ = 80.

Piano introduction in A major, 4/4 time. The music is marked *Andante religioso* with a tempo of ♩ = 80. It begins with a piano (*p*) dynamic and ends with a *dim.* (diminuendo) marking.

SOPRANO. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

ALTO. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

TENOR. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

BASS. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

Piano accompaniment for the first vocal entry, marked *pp* (pianissimo).

Piano accompaniment for the second vocal entry, marked *p* (piano), *poco cres.* (poco crescendo), and *dim.* (diminuendo).

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment all sing the same lyrics. The piano part is marked *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo).

And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

The image shows a page from a musical score, likely for a piano and orchestra. The score is written in G major (one sharp, F#) and 3/4 time. The piano part is in the lower staves, and the orchestra part is in the upper staves. The piano part begins with a piano (p) dynamic and a crescendo (cres.) leading to a decrescendo (dim.). The orchestra part is mostly silent, with some notes in the first measure.

The
 The
p The souls did from their bo-dies fly, They
p The souls did from their bo-dies fly, They fled to bliss or woe, . . The

cres. *dim.* *cres. mf*
 souls did from their bo-dies fly, They fled to bliss or woe! And ev-ry soul, it
cres. *dim.* *cres. mf*
 souls did from their bo-dies fly, They fled to bliss or woe! And ev-ry
cres. *dim.* *cres. mf*
 fled to bliss or woe, They fled . . to bliss or woe! . . And ev-ry
cres. *dim.* *cres. mf*
 souls did from their bo-dies fly, They fled to bliss or woe! And ev-ry
mf

dim.

passed me by, and ev' - ry soul, it passed me by, Like the whizz of my cross-bow,

dim.

soul, . . it passed . . me by, Like the whizz of my cross-bow,

dim.

soul, . . it passed me by, . . Like the whizz of my cross-bow,

dim.

soul . . it passed me by, . . Like the whizz of my cross-bow,

*dim.**p**pp**sotto voce e ritard.**Tempo lmo.*

like the whizz of my cross - bow!

sotto voce e ritard.

like the whizz of my cross - bow!

sotto voce e ritard.

like the whizz of my cross - bow!

sotto voce e ritard.

like the whizz of my cross - bow!

*Tempo lmo. ♩ = 63.**rit.**pp**cres.**dim.**Attacca.*

Moderato. **BASS SOLO.** *rit.* **RECIT.**

A - lone, a - lone, all, all a - lone, A -

Moderato. $\text{♩} = 84.$ *p* *rit.*

quasi a tempo. *mf*

- lone on a wide wide sea! And nev - er a saint took pi - ty on My

quasi a tempo.

dim. *Più moto.*

soul in a - go - ny.

Più moto. $\text{♩} = 132.$ *a tempo.* *cantabile.* *mf*

con espress.

I looked to Hea - ven, and tried to

pray,

p *mf cantabile.*

*molto agitato.**cres.*

But or ev - er a prayer had gusht,

A wick - ed whis - per

*colla voce.**dim. con dolore.*

came,

and

made My heart as dry

as dust.

*espress.**dim.**p**rall.*RECIT. *molto tranquillo.*

Be - yond the sha - dow of the ship,

I watched the wa - ter -

*pp**Allegro moderato.* ♩ = 168.

- snakes : They moved in tracks of shin - ing white,

*grazioso.**poco cres.**dim.*

Ped. *

RECIT.

*cres.**dim.*

And when they reared, . . the elf-ish light . . Fell off in hoar-y

*p**Allegro moderato.*

flakes.

Allegro moderato. ♩ = 168.*grazioso.**poco cres.**dim. e tranquillo.**Andante con moto.**con passione, cantabile e legato.*

O hap-py liv-ing things! . . no tongue Their beau-ty might de-

Andante con moto. ♩ = 108.*p**cres.*

- clare : A spring of love gushed from my heart, And I

dim. *p con espress.*

blessed them un - a - ware. Sure my kind saint took

mf *p*

poco cres.

pi - ty on me, And I blessed them un - a -

p con espress.

- ware, Sure my kind saint took pi - ty on me, And I

mf *p*

cres. *A mf*

blessed them un - a - ware. O hap - py liv - ing

cres.

things ! . . no tongue Their beau - ty might de - clare : A spring of love gushed

cres.

dim. *p* *p con espress.*

from my heart, And I blessed them un - a - ware. Sure my kind saint took

mf *p*

poco cres.

pi - ty on me, And I blessed them un -

p con espress.

p espress. *cres.*

- ware, Sure my kind saint took pi - ty on me, And I blessed them un - a -

mf *p*

mf con passione.

- ware. O hap - py liv - ing things! . . . no tongue Their

B *cres.*

beau - ty might de - clare : A spring of love gushed

più cres. *f*
 from my heart, And I blessed them un - a - ware, A spring of love gushed
cres. *mf*
mf *agitato.*
 from my heart, And I blessed them un - a - ware,
agitato.
cres. *più f poco rit.*
 Sure my kind saint took pi - ty on me, And I blessed them un - a -
cres. *f colla voce.*
dim. *p* *tranquillo.* *a tempo.* *poco rit.*
 - ware, I blessed them un - a - ware, I blessed them un - a -
dim. *p* *a tempo.* *poco rit.*
p ad lib. *a tempo.*
 - ware, I blessed them un - a - ware.
colla voce. *pp a tempo.*
Ped. *

Andantino. ♩ 104.

p. *ten.* *ten.*

CONTRALTO.

cres. *dim.* *ten.* *ten.*

tranquillo.

sleep! it is a gen - tle thing, Be - loved from pole to

pp

cres.

pole! O sleep! it is a gen - tle thing, Be -

p *cres.*

dim. *espress.* *poco rit.* *a tempo.*

- loved from pole to pole! To Ma - ry,

dim. *poco rit.* *a tempo.*

Queen the praise be giv - en! She sent the gen - tle sleep from

Hea - ven, she sent the gen - tle sleep from Hea - ven, That slid in -

to my soul.

* A slum - ber did my spi - rit seal; I had no

hu - man fears; She seemed a thing that could not feel The

* The lines here inserted, taken from Wordsworth's poems, will be found useful in order to avoid repeating the words of the first verse; they are likewise not altogether inappropriate, as Wordsworth originally intended to have written "The Ancient Mariner" in conjunction with Coleridge, some lines by the former poet actually forming part of the poem.

dim. espress. touch of earth - ly years. *poco rit. mf* To Ma - ry Queen the
dim. praise be giv - en, She sent the gen - tle sleep from Hea - ven, she sent the
p dolce. gen - tle sleep from Hea - ven, That slid in - to my soul, she sent the
pp gen - tle sleep from Hea - ven, that slid in - to my soul, that
pp slid in - to my soul, that slid in - to my soul.
poco cres. dim. e rall.
*Ped. * Ped. * Ped. **

No. 10. RECIT. AND CHORUS.—“THE UPPER AIR BURST INTO LIFE.”

Moderato. BASS SOLO. RECIT. *p*

And

Moderato. $\text{♩} = 96.$

p

a tempo.

soon I heard a roar - ing wind: It did not come a - near; But

with its sound it shook the sails, That were so thin and sere.

Attacca.

CHORUS.

Allegro moderato. $\text{♩} = 108.$

pp *cres.* *poco*

First system of piano accompaniment. Treble and bass staves. Dynamics: *a* (piano), *poco.* (poco).

Second system of piano accompaniment. Treble and bass staves.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte), *sf* (sforzando), *sf* (sforzando).

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: *sf* (sforzando), *sf* (sforzando), *cres.* (crescendo), *sf* (sforzando).

Vocal and piano accompaniment system. Soprano, Alto, Tenor, and Bass staves with lyrics. Piano accompaniment at the bottom. Dynamics: *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *ff* (fortissimo).

SOPRANO.
The up - per air burst in - to life !

ALTO.
The up - per air burst in - to life, the

TENOR.
The up - per air burst in - to life, the

BASS.
The up - per air burst in - to life, the

The up - per air burst in - to life, the

And a hun - dred fire - flags sheen,
 up - per air burst in - to life! And a hun - dred fire - flags sheen, and a
 up - per air burst in - to life! And a hun - dred fire - flags sheen, and a
 up - per air burst in - to life! And a hun - dred fire - flags sheen, and a

Sve

f
 To and fro they were hur - ried a - bout! And
 hun - dred fire - flags sheen,
 hun - dred fire - flags sheen, *f* To and fro they were
 hun - dred fire - flags sheen,
f

to and fro, and in and out, The wan stars danced be-tween.
f
 The wan stars danced be-tween.
 hur - ried a - bout! and to and fro The wan stars danced be-tween.
f
 The wan stars danced be-tween.

The

To and fro they were hur-ried a-bout! And to and fro, and in and out, The

To and fro they were hur-ried a-bout, and in and out, The

cres.
wan stars danced be-tween . . . And

cres.
wan stars danced be-tween . . . And

cres.
The wan stars danced be-tween, And

cres.
wan stars danced be-tween, the wan stars danced be-tween, And

cres.

to and fro, and in and out, The wan stars danced be-tween. The

to and fro, and in and out, The wan stars danced be-tween. The

to and fro, and in and out, The wan stars danced be-tween. . . The

to and fro, and in and out, The wan stars danced be-tween. . . The

A

up - per air burst in - to life! And a

up - per air burst in - to life, the up - per air burst in - to life!

up - per air burst in - to life, the up - per air burst in - to life!

up - per air burst in - to life, the up - per air burst in - to life! And a

A

sempre ff

hun - dred fire - flags sheen, To and fro they were hur - ried a - bout! And

sempre ff

And a hun - dred fire - flags sheen, To and fro they were

sempre ff

And a hun - dred fire - flags sheen, To and fro they were

sempre ff

hun

ff

Ped.

cres.

to and fro, and in and out, and in and out, The wan . . stars

cres.

hur - ried a - bout! And to and fro, and in . . and

cres.

hur - ried a - bout! And to and fro, and in and out, The wan . . stars

cres.

dred fire - flags sheen, The wan . . stars

cres.

danced between, the wan stars danced be - tween.
 out, the wan stars danced be - tween.
 danced between, the wan stars danced be - tween.
 danced between, the wan stars danced be - tween.

The first system of the musical score for "The Ancient Mariner." It consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *Andante* (Andante). The lyrics are: "danced between, the wan stars danced be - tween." The piano part features a complex, rhythmic accompaniment with many beamed notes.

The second system of the musical score. It consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *Andante* (Andante). The lyrics are: "danced between, the wan stars danced be - tween." The piano part continues with a complex, rhythmic accompaniment.

The third system of the musical score. It consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *Andante* (Andante). The lyrics are: "The com-ing wind did roar more loud, The sails did sigh, the". The piano part features a complex, rhythmic accompaniment with many beamed notes.

sails did sigh, did sigh . . like sedge; And the rain poured down from

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

one black cloud; The Moon was at its edge.

one black cloud; The Moon was at its edge. *marcato.*
f
The

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking *marcato.* and dynamic marking *f* appear at the end of the system.

marcato.
f
The coming wind did roar more loud, The sails did sigh, did

coming wind did roar more loud, The sails did sigh, did sigh like sedge, did

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking *marcato.* and dynamic marking *f* appear at the beginning of the system.

First system of the musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "sigh like sedge; And the rain poured down from one black cloud; The". The piano part has a "cres." marking above the first measure.

Second system of the musical score. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "Moon was at its edge. The thick black cloud was". The piano part includes a "C" time signature change to common time (C) and a "piu. f" (pianissimo forte) dynamic marking. The piano accompaniment features triplet patterns in the right hand.

Third system of the musical score. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "cleft, and still The Moon was at its side: Like". The piano part includes a "cres." marking above the first measure and a "ff" (fortissimo) dynamic marking at the end. The piano accompaniment features a steady eighth-note pattern in the right hand.

wa - ters shot from some high crag, The light - ning fell with
 wa - ters shot from some high crag, The light - ning fell with
 wa - ters shot from some high crag, The light - ning fell with
 wa - ters shot from some high crag, The light - ning fell with

Ped. * *Ped.* * *Ped.* * *sempre ff*

nev - er a jag, A riv - er steep and wide. The
 nev - er a jag, A riv - er steep and wide. *sempre ff* The
 nev - er a jag, A riv - er steep and wide. *sempre ff* The
 nev - er a jag, A riv - er steep and wide. *sempre ff* The

Ped. * *Ped.* * *Ped.* * *sempre ff*

up - per air burst in - to life, And a
 up - per air burst in - to life, the up - per air burst in - to life! And a
 up - per air burst in - to life, the up - per air burst in - to life! And a
 up - per air burst in - to life, the up - per air burst in - to life! And a

hundred fire-flags sheen,
 hundred fire-flags sheen,
 hundred fire-flags sheen,
 hundred fire-flags sheen,
 and a hundred fire-flags sheen,
 and a hundred fire-flags sheen,
 and a hundred fire-flags sheen,
 and a hundred fire-flags sheen,

Sva.

To and fro they were hurried about, to and fro they were hurried about!
 And
 To and fro they were hurried about, to and fro they were

f *cres.* *f* *cres.* *f* *cres.*

The wan stars danced between.
 to and fro, and in and out, The wan stars danced between. The
 hurried about, The wan stars danced between.
 and in and out, The wan stars danced between.

piu f *D* *marcato.* *piu f* *piu f* *piu f* *piu f* *sempre*

coming wind did roar more loud, did roar more loud,

f marcato.

The coming wind did roar more loud, The sails did sigh, did

The com - ing wind did roar more loud, The

f marcato.

The sails did sigh like sedge; And the

The sails did sigh like sedge; And the

sigh like sedge, the sails did sigh like sedge; And the

sails did sigh, did sigh like sedge; And the

ff marcato.

rain poured down from one black cloud; The Moon was at its edge. The

ff marcato.

rain poured down from one black cloud; The Moon was at its edge. The

ff marcato.

rain poured down from one black cloud; The Moon was at its edge. The

ff marcato.

rain poured down from one black cloud; The Moon was at its edge. The

ff marcato.

*Ped. * Ped. * Ped. **

thick black cloud was cleft, and still The Moon was at its

thick black cloud was cleft, and still The Moon was at its

thick black cloud was cleft, and still The Moon was at its

thick black cloud was cleft, and still The Moon was at its

Ped. *

side, the Moon was at its side: Like

side, the Moon was at its side: Like

side, the Moon was at its side: Like

side, the Moon was at its side: Like

Ped. * *Ped.* * *Ped.* *

marcato.
wa - ters shot from some high crag, The light - - ning

marcato.
wa - ters shot from some high crag, The light - - ning

marcato.
wa - ters shot from some high crag, The light - - ning

marcato.
wa - ters shot from some high crag, The light - - ning

f
Sea

Ped. * *Ped.* *

sempre ff al fine.

sempre ff al fine.

sempre ff al fine.

sempre ff al fine.

Sva.

Ped.

fell, the light ning fell with nev - er a jag, A

fell, the light - ning fell with nev - er a jag, A

fell, the light - ning fell with nev - er a jag, A

fell, the light - ning fell with nev - er a jag, A

riv - er steep and wide, The light - ning fell with

riv - er steep and wide, The light - ning fell with

riv - er steep and wide, The light - ning fell with

riv - er steep and wide, The light - ning fell with

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

Ped.

** Ped. **

nev - er a jag, A riv - er steep and wide.

nev - er a jag, A riv - er steep and wide.

nev - er a jag, A riv - er steep and wide.

nev - er a jag, A riv - er steep and wide.

Moderato e maestoso.

TENOR.

BASS.

The

The

Moderato e maestoso. ♩ = 96.*p**mf*

Ped.

loud wind nev - er reached the ship, Yet now the ship moved on! Be -

loud wind nev - er reached the ship, Yet now the ship moved on! Be -

* Ped.

*

neath the light-ning and the Moon The dead men gave a groan. They

neath the light-ning and the Moon The dead men gave a groan. They

Ped.

* Ped.

*

groaned, they stirred, they all up-rose, Nor spake, nor moved their eyes; It had been strange, even

groaned, they stirred, they all up-rose, Nor spake, nor moved their eyes; It had been strange, even

*cres.**f**p**pp*

Ped.

*

dolce e cantabile.
p
dolce e cantabile.
p
cantabile.
Ped.
dim.
dim.
dim.
pp
pp
dim.
dim.
sempre pp
morendo.
Ped. *

in a dream, To have seen those dead men rise. The helmsman steered, the
 in a dream, To have seen those dead men rise. The helmsman steered, the
 ship moved on; Yet nev-er a breeze up blew; The ma-ri-ners all 'gan work the ropes, Where
 ship moved on; Yet nev-er a breeze up blew; The ma-ri-ners all 'gan work the ropes, Where
 they were wont to do: They raised their limbs like life-less tools—We
 they were wont to do: They raised their limbs like life-less tools—We
 were a gha-st-ly crew.
 were a gha-st-ly crew.

Moderato. TENOR RECIT. quasi a tempo.

"I fear thee, an - cient Ma - ri - ner! I fear thy skin - ny

*Moderato.**f**p**a tempo, più Allegro. cres.**f*

hand! . . And thou art long, and lank, and brown, As is the ribbed sea-sand. I

*a tempo, più Allegro. ♩ = 100.**p**f**Andante. Bass. p**quasi Recit.*

fear thee, an - cient Ma - ri - ner!"

Be calm, . . thou Wed - ding -

*Andante. ♩ = 126.**p**p**espress.**p*

Guest! 'Twas not those souls that fled in pain, Which to their cors - es came a - gain, But a

dim.

troop of spi - rits blest : For when it dawned . . .

dim. *ten.* *dim.* *pp*

poco cres. *dim.* *dolce.*

. . they dropped their arms, And clus-tered round the mast ; Sweet

rall.

sounds rose slow - ly through their mouths, And from their bo - dies passed.

rall.

Molto vivace e leggiero. $\text{♩} = 100.$

p. *sempre legg.*

cres - cen

SOPRANO. *p e legg.*

ALTO. *p e legg.*

TENOR. *p e legg.*

BASS. *p e legg.*

do. *p e legg.*

A - round, a-round flew each sweet sound,

A - round, a-round flew each sweet sound, a - round, a-round flew

A - round, a-round flew each sweet sound, a - round, a-round flew

Then dart - ed to the Sun, then dart - ed to the Sun ;

Then dart - ed to the Sun, then dart - ed to the Sun ;

each sweet sound, Then dart - ed to the Sun, to the Sun ;

each sweet sound, Then dart - ed to the Sun, to the Sun ;

p. *dim.*

Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p. *dim.*

Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p. *dim.*

Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p. *dim.*

Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

- round, a-round flew each sweet sound,

- round, a-round flew each sweet sound,

- round, a-round flew each sweet sound, a-round, a-round flew each sweet sound.

- round, a-round flew each sweet sound, a-round, a-round flew each sweet sound.

ten.

A

p e legg.

Sometimes a-drop-ping

p e legg.

Sometimes a-drop-ping

A

ten.

dim.

p

from the sky I heard the sky-lark sing ; . .

from the sky I heard the sky-lark sing ; . .

p e legg.

Some-times all lit - tle

p e legg.

Some-times all lit - tle

legg.

birds that are, How they seemed to fill the air With their sweet jar - gon -

birds that are, How they seemed to fill the air With their sweet jar - gon -

p poco cres. *dim.*

p poco cres. *dim.*

p legg.

Some-times a-drop-ping from the sky I heard the sky - lark sing;

Some-times a-drop-ping from the sky I heard the sky - lark sing; How they

- ing! Sometimes all lit - tle birds that are, How they

- ing! Sometimes all lit - tle birds that are,

cres. *p legg.* *cres.*

p legg.

B

seemed to fill the air With their sweet jar - gon - ing!

seemed to fill the air With their sweet jar - gon - ing!

B

f marcato.

f And now 'twas like all in - stru-ments,

f And now 'twas like all in - stru-ments,

f And now 'twas like all in - stru-ments,

f And now 'twas like all in - stru-ments,

cres.

dim. e rall. *p* Now like a lone-ly flute;

dim. e rall. *p* Now like a lone-ly flute;

dim. e rall. *p* Now like a lone-ly flute;

dim. e rall. *p* Now like a lone-ly flute;

dim. e rall. *ad lib.*

a tempo. *pp* And now it is an

a tempo. *pp* And now it is an

a tempo. *pp* And now it is an

a tempo. *pp* And now it is an

a tempo.

an - gel's song, That makes the Heavens be mute. . .

an - gel's song, That makes the Heavens be mute. . .

an - gel's song, That makes the Heavens be mute. . .

an - gel's song, That makes the Heavens be mute. . .

p

p e legg.

A-round, a-round flew each sweet sound, a

p e legg.

A-round, a-round flew each sweet sound, a

p e legg.

A-round, a-round flew each sweet sound, a

p e legg.

A-round, a-round flew each sweet sound, a

cres

an - da.

p e legg.

Then dart-ed to the Sun, then dart-ed to the

Then dart-ed to the Sun, then dart-ed to the

- round, a-round flew each sweet sound, Then dart-ed to the Sun, to the

- round, a-round flew each sweet sound, Then dart-ed to the Sun, to the

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

- round, a-round flew each sweet sound,

- round, a-round flew each sweet sound,

- round, a-round flew each sweet sound, a - round, a-round flew each sweet sound,

- round, a-round flew each sweet sound, a - round, a-round flew each sweet sound,

ten.

C

Più vivace. *p legg.*

legg. flew each sweet sound, flew

A - round flew each sweet sound, a - round flew

p legg. A - round flew each sweet sound, a - round flew

p legg. A - round flew each sweet sound, a - round flew

Più vivace. $\text{♩} = 132.$ A - round flew each sweet sound, a - round flew

pp.

each sweet sound, flew each sweet sound, Then dart - ed to the

pp. each sweet sound, a - round flew each sweet sound, Then dart - ed to the

pp. each sweet sound, a - round, Then dart - ed to the

pp. each sweet sound, a - round, a - round flew each sweet sound, Then dart - ed to the

p

Sun ; flew each sweet sound, flew

Sun ; A - round, flew each sweet sound, a - round flew

Sun ; A - round flew each sweet sound, a - round flew

Sun ; A - round flew each sweet sound, a - round flew

pp

each sweet sound, flew each sweet sound, Then dart - ed to the

each sweet sound, a - round flew each sweet sound, Then dart - ed to the

each sweet sound, a - round, Then dart - ed to the

each sweet sound, a - round, a - round flew each sweet sound, Then dart - ed to the

sempre pp

Sun ; flew each sweet sound, Then dart - ed to the

Sun ; A - round flew each sweet sound, Then dart - ed to the

Sun ; A - round Then dart - ed to the

Sun ; A - round, a - round flew each sweet sound, Then dart - ed to the

perdendosi.

Sun, then dart-ed to the Sun;

perdendosi.

Sun, then dart-ed to the Sun;

perdendosi.

Sun, then dart-ed to the Sun;

perdendosi.

Sun, then dart-ed to the Sun;

perdendosi.

poco più lento.

p Slow - - ly the sounds came back a - gain, . . Now mix'd, now

p Slow - - ly the sounds came back a - gain, . . Now mix'd, now

p Slow - - ly the sounds came back a - gain, . . Now mix'd, now

p Slow - - ly the sounds came back a - gain, . . Now mix'd, now

poco più lento.

p Slow - - ly the sounds . . came back, . . Now mix'd, now

molto rall. *dim.* *Più vivace.*

f one . . by one.

molto rall. *dim.* *f* one . . by one.

f one . . by one.

molto rall. *dim.* *f* one . . by one.

molto rall. *dim.* *f* one . . by one.

molto rall. *dim.* *f* one . . by one.

Più vivace. $\text{♩} = 132.$

molto rall. *p*

Allegro moderato. ♩ = 126.

p

BASS. *p e dolce.*

Till noon we quiet - ly

p

sailed . . on, Yet nev - er a breeze did breathe:

pp *poco cres.*

Slow - ly and smooth - ly went the ship, Moved on - ward from be - .

pp

- neath.

Allegro. ♩ = 138. fp
cres.

The piano introduction consists of two staves. The right hand features a rapid, ascending scale-like figure in the treble clef, while the left hand plays a more rhythmic, descending pattern in the bass clef. The tempo is marked 'Allegro' with a quarter note equal to 138 beats, and the dynamic is 'fp' (fortissimo piano).

p *agitato* *cres* *cen* *do.*

Un - der the keel nine fa - thom deep, From the land of mist and

agitato *cres* *cen* *do.*

The first system of the song features a vocal line and a piano accompaniment. The vocal line is in the treble clef, starting with a piano (*p*) dynamic and marked 'agitato'. The piano accompaniment is in the bass clef, also marked 'agitato'. Both parts build up with a crescendo (*cres*) and end with a fermata on a whole note.

dim. *moderato. molto cantabile.* *p*

snow, The spi - rit slid: and it was he That

dim. *p* *moderato.*

The second system continues the song. The vocal line is in the treble clef, marked 'moderato. molto cantabile.' and 'p'. The piano accompaniment is in the bass clef, also marked 'moderato.' and 'p'. Both parts begin with a decrescendo (*dim.*).

pp *RECIT. molto tranquillo.*

made the ship to go. The sails at noon left off their

pp

The third system features a recitative section. The vocal line is in the treble clef, marked 'RECIT. molto tranquillo.' and 'pp'. The piano accompaniment is in the bass clef, also marked 'pp'. The tempo is 'molto tranquillo'.

a tempo mod. rato. *p*

tune, And the ship stood still al - so. Then

a tempo moderato. ♩ = 100. *p*

The fourth system continues the song. The vocal line is in the treble clef, marked 'a tempo mod. rato.' and 'p'. The piano accompaniment is in the bass clef, marked 'a tempo moderato.' with a tempo of 100 beats per minute and 'p'. Both parts end with a fermata on a whole note.

agitato.

like a paw - ing horse let go, She made a sud - den bound; It

flung the blood in - to my head, And I fell down in a swoond.

Andante. ♩ = 69. quasi a tempo.

How long in that same

fit I lay, I have not to de - clare; But ere my liv - ing

dim. pp rall.

life returned, I heard, and in my soul discerned Two voi - ces in the

Allegretto.

air.
Allegretto. ♩. = 76.

pp
una corda.

SOPRANO. *sempre pp e sotto voce.*

"But tell me.

pp

senza cres.

tell me! speak a - gain, Thy

soft re - sponse re - new - ing -

What makes . . . that ship drive

on . . . so fast? . . . What is . . . the

O . . . cean do . . . ing? But

A.
tell me, tell me! speak . . . a -

- gain, . . . Thy soft . . . re - sponse . . . re -

new ing— What makes that

ship drive on so fast! What

is the O - - - cean do - - - ing?"

ALTO. *p* "Still as a slave . . . be-fore his . . . *cres.*

Lord, . . . The O - - - cean hath no blast; . . . *dim.*

p

His great bright eye . . . most si - - - lent -

dim. **B**

- ly Up to the Moon . . . is cast." . . .

dim. *pp*

SOPRANO. sotto voce, senza cres.

"But why drives

pp

on that ship . . . so fast, . . . With - out . . . or

wave . . . or wind ? . . . But why . . . drives

on that ship so fast, With

out or wave or wind?"

Alto. p
"The air is cut a - - -

way be - fore, And clos - es

cres.

mf
from be - hind."

mf dim.

SOPRANO. *Più vivace.**pp e leggiero.*

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted:

ALTO. *pp e leggiero.*

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted:..

D *Più vivace.* ♩ = 96.*pp*

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted: For

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted: For

slow and slow that ship will go, When the Ma - ri-ner's trance is a - ba - ted,

slow and slow that ship will go, When the Ma - ri-ner's trance is a - ba - ted, ..

*cres. poco rit. dim.**cres. poco rit. dim.**cres. poco rit. dim.**pp a tempo.*

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted:

pp a tempo.

Fly, bro-ther, fly, more high, more high, Or we shall be be - la - ted:..

pp a tempo.

Fly, bro-ther fly! more high, more high! Or we . . shall be . . be - la - ted: For

Fly, bro-ther fly! more high, more high! Or we shall be . . be - la - ted: For

slow and slow that ship will go, When the Ma-ri-ner's trance is a - ba - ted,

slow and slow that ship will go, When the Ma-ri-ner's trance is a - ba - ted,

rall. *Tempo lmo. Allegretto.*

p For slow . . and slow . . that ship . . will

p For slow . . and slow . . that ship . . will

go, . . . for slow . . . and slow . . . that

go, . . . for slow . . . and slow . . . that

pp

ship . . . will go, When the Ma - ri - ner's

pp

ship . . . will go, When the Ma - ri - ner's

trance is a - ba - ted, . . . when the

trance is a - ba - ted, . . . when the

dim.

Ma - ri - ner's trance is a - ba

dim.

Ma - ri - ner's trance is a - ba

rall. *a tempo.*

ted. *a tempo.*

rall. *a tempo.*

ted. *a tempo.*

rall. *a tempo.* *poco rall.*

Ped. *

RECIT. *quasi a tempo.*

Andante.

And now this spell was snapt: once more I viewed the

Andante. ♩ = 63.

p tre corde.

Allegro non troppo ma agitato.

seen.

But soon there breathed a

Allegro non troppo ma agitato. ♩ = 100.

wind on me, Nor sound nor mo-tion made: . . . Its path was not up-

- on the sea In rip-ple or in shade. . . It

cres. - - - *cen* - - - *do.*

raised my hair, it fanned my cheek Like a mea - dow - gale of spring— . . It

dim. *p*

cres. *dim.*

ming - led strange - ly with my fears, Yet it felt like a wel - com - ing.

stringendo . . . *poco* . . . *a* . . . *poco.*

cres. *poco* *a* *poco.*

sf *sf*

12/8 12/8 12/8

Molto Allegro con brio.

f

Swift - ly, swift - ly flew . . the ship,

Molto Allegro con brio. ♩ = 138.

f *ff*

12/8 12/8 12/8

p *espress.*
Yet . . she sailed soft - ly too,

dim. *p*

cres. *dim.* *dolce.*
yet . . she sailed . . soft - ly too: Sweet - ly, sweet - ly

poco cres. *p*

cres. *dim.*
blew the breeze— On me a - lone it blew.

f
Swift - ly, swift - ly

dim. *pp* *cres.* *f*

A
flew . . the ship,

dim.

p

Yet . . she sailed . . soft - ly too, she sailed . .

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. agitato.

soft - ly too : Sweet - ly, sweet - ly blew the breeze— On

cres.

Ped. *

ad lib.

Ossia.

Sweet - ly, sweet - ly

ad lib.

me a - lone . . it blew, . . Sweet - ly, sweet - ly

colla voce.

Ped. * *Ped.* *

rall. *p*

blew . the breeze— On me . . a - lone it blew, . . Oh!

rall. *p*

blew . the breeze— On me . . a - lone . . it blew, . . Oh!

B

molto p ed espressivo.
dream of joy! is this in - deed The light - house top I

Andante. ♩ = 100.
pp e molto legato.

poco cres.
see? Is this the hill? is this the kirk, Is

Molto Allegro con brio.
this mine own coun - tree?

Molto Allegro con brio. ♩ = 133.
cres.

f
Swift - ly, swift - ly flew the ship,

f

C

p dolc.
Yet . . . she sailed . . .

dim. p

soft - ly too, she sailed . . soft - ly too:

cres. Sweet - ly, sweet - ly blew . . the breeze— On *dim.* me . . a-lone it

blew. *agitato.* We drift - ed o'er . . the har - bour-bar, And

pp

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

I with sobs did pray— . . O let me be a - wake, my God! Or

espress.

pp

let . . me sleep al - way. We drift - ed o'er . . the

agitato.

har - bour-bar, And I with sobs did pray— . . . O

molto. *cres.* *ed agitato.*

let . . me be a - wake, . . my God! Or let me sleep al -

cres.

- way. . . . Swift - ly, swift - ly flew . . the ship,

f

D *p*

Yet . . she sailed

f *p*

cres.

soft - ly too, yet . . she sailed . . soft - ly too,

mf

mf

yet . . she sailed . soft - ly too,

molto cantabile.

p *cres.* *f*

Sweet - ly, sweet - ly blew the breeze, On me a - lone it blew, . .

p *cres.* *mf*

cres. *f*

Sweet - ly, sweet - ly blew . . the breeze, On me a - lone it blew, . .

cres. *mf* *dim.*

dim.

Yet . . she sailed, . . she sailed . . soft - ly too: . .

p

cres *cen* *do.*

Sweet - - ly, sweet - ly blew . . the

cres *cen* *do.*

Più Allegro.

breeze— On . . me a - - lone . . it blew,

f

Più Allegro. ♩ = 132.

f con spirito.

con molto spirito.

ff

on me a - lone it blew, on me . . a - lone it blew,

ff

on me a - lone . . it blew, on me, . . on me a -

rit.

colla voce.

a tempo.

lone . . it blew.

ff a tempo.

sempre ff e con spirito al fine.

Ped.

*

Andante con moto.

Andante con moto. ♩ = 96.

p

espress.

TENOR. *p espress. tranquillo.*

The har - bour bay was clear as glass, So smooth - ly

p

dolce.

it was strewn! And on . . the bay the moon - light

lay, And the sha - dow of the moon.

cres.

F

The

mf

dim.

cres. - - - *cres.* - - - *do.*

rock shone bright, the kirk no less, That

p

dim.

stands a - bove the rock: . . . The

dim.

p

moon - light steeped in si - lent - ness The stea - dy

pp

cres. *dim.* *p*

wea - ther - cock. . . . The

cres. *dim.* *p*

A

har - bour bay was clear as glass, So smooth - ly

p dolce.

it was strewn ! . . . And on . . the bay the

p dolce e grazioso.

Ped. * *Ped.* *

moon - light lay, And the sha - dow of the

Ped. * *Ped.* * *Ped.* *

moon,

cres.

cres.

And on . . .

dim. *cres.*

the bay . . . the moon

piu cres. *dim.*
light lay, And the sha - dow of . . . the

cres. *f* *dim.* *p*
moon, and the sha - - - dow of . .

poco rall. *a tempo.* *p* *ad lib.*
the moon, the sha - dow

poco rall. *a tempo. tranquillo* *rall.*

of . . the moon. *dim.*

dim.

Ped. *

Andante.

Andante. ♩ 132.

p

RECIT. *mezza voce.*

And the bay was white with si - lent light, Till ri - sing from the

pp

a tempo.

same, Full ma - ny shapes, that sha - dows were, In crim - son co - lours

agitato e poco più moto. cres.

came. A lit - tle dis - tance from the prow Those crim - son sha dows

agitato e poco più moto. ♩ = 100.

cres.

più cres.

were : I turned my eyes up - on the deck— Oh,

cres.

The musical score is written for voice and piano. It begins with a vocal line in treble clef, key of D major, 2/4 time, marked 'Andante'. The piano accompaniment starts in the right hand with a series of chords and then moves to the left hand with a more active melody. The tempo is marked 'Andante' with a note value of 132. The vocal part enters with the lyrics 'And the bay was white with silent light, Till rising from the'. The piano accompaniment provides harmonic support with chords and arpeggiated figures. The tempo changes to 'a tempo.' and the vocal part continues with 'same, Full many shapes, that shadows were, In crimson colours'. The piano accompaniment features more complex arpeggiated patterns. The tempo then changes to 'agitato e poco più moto.' with a note value of 100. The vocal part continues with 'came. A little distance from the prow Those crimson shadows'. The piano accompaniment becomes more rhythmic and active. The tempo changes again to 'più cres.' and the vocal part concludes with 'were: I turned my eyes up on the deck— Oh,'. The piano accompaniment continues with a rising melodic line.

dim. *p* *Piu tranquillo.*

Christ! what saw I there! Each corse lay flat,
Piu tranquillo. ♩ = 76.

life - less and flat, And, by the ho - ly rood! . .

p.

. . A man all light, a se - raph - man, On

a tempo.

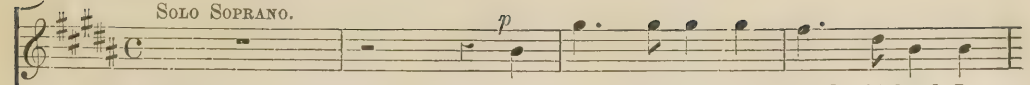
ev' - ry corse there stood.

a tempo.

p $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$

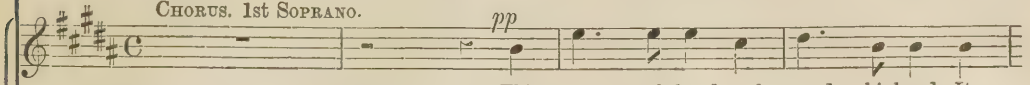
cres. *poco rall.*

Moderato e sostenuto.
SOLO SOPRANO.



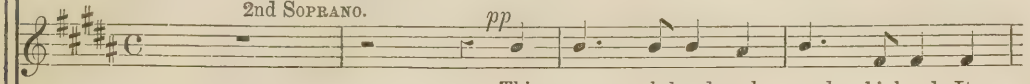
This se - raph-band, each waved his hand ; It

CHORUS. 1st SOPRANO.



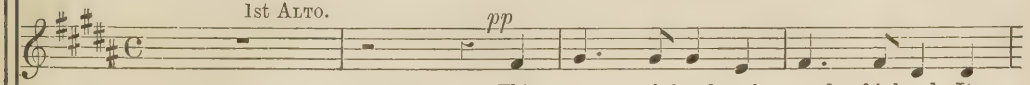
This se - raph-band, each waved his hand ; It

2nd SOPRANO.



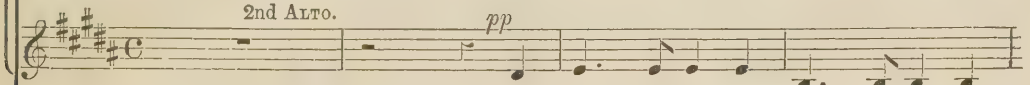
This se - raph-band, each waved his hand ; It

1st ALTO.



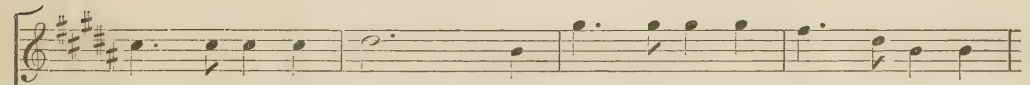
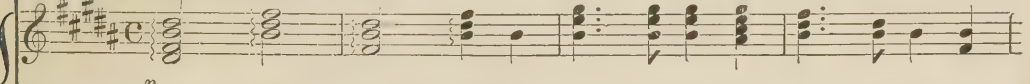
This se - raph-band, each waved his hand ; It

2nd ALTO.

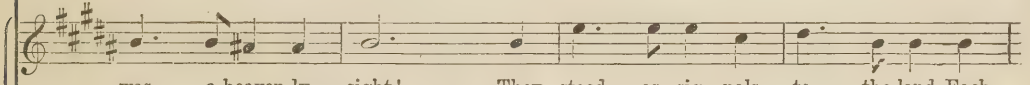


This se - raph-band, each waved his hand ; It

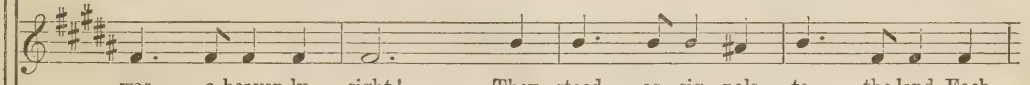
Moderato e sostenuto. $\text{♩} = 104.$



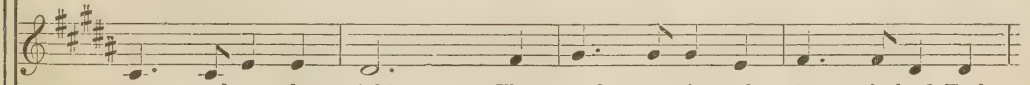
was a heaven-ly sight ! They stood as sig - nals to the land, Each



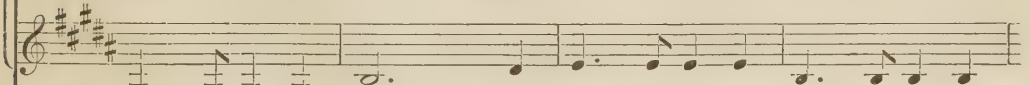
was a heaven-ly sight ! They stood as sig - nals to the land, Each



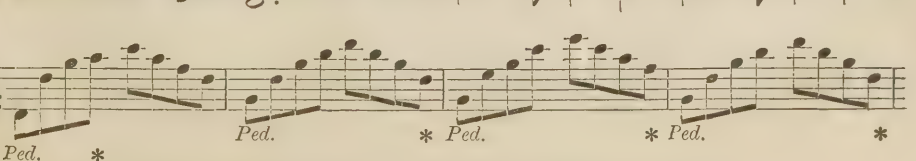
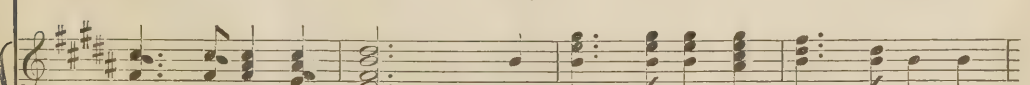
was a heaven-ly sight ! They stood as sig - nals to the land, Each



was a heaven-ly sight ! They stood as sig - nals to the land, Each



was a heaven-ly sight ! They stood as sig - nals to the land, Each



one a love - ly light, each
 one a love - ly light, each one a love - ly light, each
 one a love - ly light, each one a love - ly light, . . each
 one a love - ly light, each one a love - ly light, each
 one a love - ly light, each one a love - ly light, each
 one a love - ly light, each one a love - ly light, each

cres.
cres.
cres.
cres.
cres.
cres.

Ped. * *Ped.* * *Ped.* * *Ped.*

one a love - ly light, They stood as sig - nals to the land, Each
 one a love - ly light, They stood as sig - nals to the land, Each
 one a love - ly light, They stood as sig - nals to the land, Each
 one a love - ly light, They stood as sig - nals to the land, Each
 one a love - ly light, They stood as sig - nals to the land, Each
 one a love - ly light, They stood as sig - nals to the land, Each

f *dim.*
f *dim.*
f *dim.*
f *dim.*
f *dim.*
f *dim.*

Ped. * *Ped.* *

p **A**

one a love - ly light :

p one a love - ly light :

p one a love - ly light :

p one a love - ly light : *mp cantabile.* This se - raph-band, each waved his hand, No

mp cantabile. one a love - ly light : This se - raph-band, each waved his hand, No

p **A** *mp*

voice did they im - part— No voice; but oh! the si - lence sank Like

voice did they im - part— . . No voice; but oh! the si - lence sank Like

First system of the musical score. It features five vocal staves and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal parts enter with the lyrics "mu - sic on my heart." The piano part begins with a treble clef and a key signature of three sharps, followed by a bass clef. The system concludes with a repeat sign and a key signature change to B major, marked with a piano (*p*) dynamic.

mu - sic on my heart.

mu - sic on . . my heart.

p

Ped.

*

Second system of the musical score. It features six vocal staves and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal parts enter with the lyrics "se - raph-band, each waved his hand ; It was a heaven-ly sight ! They". The piano part continues with a treble clef and a key signature of three sharps, followed by a bass clef. The system concludes with a repeat sign and a key signature change to B major, marked with a piano (*p*) dynamic.

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

Ped. * *Ped.* * *Ped.* * *Ped.* *

stood as sig - nals to the land, Each one a love - ly light,

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres.

one a love - ly light, *cres.* each one a love - ly light, They

one a love - ly light, *cres.* each one a love - ly light, They

one a love - ly light, *cres.* each one a love - ly light, They

one a love - ly light, *cres.* each one a love - ly light, They

one a love - ly light, *cres.* each one a love - ly light, They

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

[illegible]

stood as sig - nals to the land, Each one a love - ly light :

stood as sig - nals to . . the land,

stood . . as sig - nals to the land,

stood . . as sig - nals to . . . the land, This

stood as sig - nals to the land, This

dim. *p* *D*

dim. *p*

dim. *p* *mp*

dim. *p* *mp*

dim. *p* *mp*

Ped. *

se - raph-band, each waved his hand, No voice did they im - part, No

se - raph-band, each waved his hand, No voice did they im - part, No

cantabile. *p*

cantabile. *p*

cantabile. *p*

cantabile. *p*

No. 17. FINALE—QUARTET AND CHORUS.—“WHAT LOUD UPROAR BURSTS FROM THAT DOOR.”

Allegro. ♩ = 138.

f *Ped.* *

Ped. *

f

CHORUS. SOPRANO. A *ff*

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

What loud up-roar bursts

A *ff*

f *Ped.* *

The musical score is divided into three systems. The first system shows a piano introduction in C major, 2/4 time, with a tempo of Allegro (♩ = 138). It features a treble and bass staff with a forte (f) dynamic and a pedal point in the bass. The second system continues the piano introduction with a more complex melodic line in the treble and a steady accompaniment in the bass, also marked with a forte (f) dynamic and a pedal point. The third system introduces the vocal quartet, with staves for Soprano, Alto, Tenor, and Bass. They all sing the lyrics 'What loud up-roar bursts' with a fortissimo (ff) dynamic. Below the vocal staves, the piano accompaniment resumes with a forte (f) dynamic and a pedal point. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (f, ff), and performance instructions like 'Ped.' and 'A' (Allegro).

from that door! The wedding-guests are there, the

wedding-guests are there, What loud uproar bursts

marcato.

marcato.

sempre ff e marcato.

from that door! The wedding-guests are there, the wedding -

from that door! The wedding-guests are there, the wedding -

- roar, bursts from that door! bursts from that door! the wedding -

loud uproar, The wedding-guests are there, the wedding -

Ped. *

guests are there: B

guests are there:

guests are there:

guests are there:

p e dolce.

But in the gar - den - bow - er the bride And bride - maids

p e dolce.

But in the gar - den - bow - er the bride And bride - maids

dim. p dolce.

sing - ing are, *grazioso e legato.*

But in the gar - den - bow - er the

grazioso e legato.

sing - ing are, But in the gar - den - bow - er the

bride And bride - maids sing - ing are, . . . But in the gar - den -

bride And bride - maids sing - ing are, But in the gar - den -

- bow - er the bride And bride - maids sing - ing are. *dim.*

- bow - er the bride And bride - maids sing - ing are. *dim.*

f *Ped.*

[illegible]

wed - ding-guests are there, the wed - ding - guests are

wed - ding-guests are there, the wed - ding - guests . . are

door, bursts from that door, the wed - ding - guests are

wed - ding-guests are there, the wed - ding - guests are

Ped. *

there ; D

there ;

there ;

there ;

D

pp sostenuto.

And hark the lit - tle ves - per bell, Which bid - deth me to

pp sostenuto.

And hark the lit - tle ves - per bell, Which bid - deth me to

pp sostenuto.

And hark the lit - tle ves - per bell, Which bid - deth me to

pp sostenuto.

And hark the lit - tle ves - per bell, Which bid - deth me to

dim. pp

Ped. * *Ped.* * *Ped.* *

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

Ped. * Ped. Ped. * Ped. *

SOLO. *p* *cres.* *ad lib.* *dim.* *All. gro.*

Which bid - - - deth me to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

Allegro. ♩ = 152.

col Soprano.

pp L.H. una corda.

Ped. * Ped. * Ped. * Ped. *

L.H. L.H.

* Ped. * Ped. *

p
tre corde.
Ped. * *Ped.* * *Ped.* *

cres - - - *cen* - - - *do.* *poco* . . *a* .

poco *al*

cres. *rit.* *molto rall.*

Moderato. CHORUS. SOPRANO.
O sweet - er than the
ALTO. *f*
O sweet - er than the
TENOR.
BASS.

Moderato. ♩ = 132.
ff L.H. L.H.
Ped. * *Ped.* * *Ped.* * *Ped.* *

mar - riage - feast, 'Tis sweet - er far to me, To

mar - riage - feast, 'Tis sweet - er far to me, To

walk to - ge - ther to the kirk With a good - ly com - pa -

walk to - ge - ther to the kirk With a good - ly com - pa -

ny!

ny!

To walk to - ge - - ther to . . the

To walk to - ge - - ther to . . the

cres.

While

While

kirk, And all . . to - ge - ther pray, . . .

kirk, And all . . to - ge - ther pray, . . .

SOPRANO SOLO.

Old men, and babes, and

CONTRALTO SOLO.

Old men, and babes, and

TENOR SOLO.

Old men, and babes, and

BASS SOLO.

Old men, and babes, and

each to his great Fa - ther bends, Old men, and babes, and

each to his great Fa - ther bends, Old men, and babes, and

p

pp

pp

p

Ped. *

cres. **E**

lov - ing friends, And youths and maid - ens gay! *f* 0

lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0

lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0

lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0

dim. lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0

dim. lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0

lov - ing friends, And youths and maid - ens gay! *f* 0

dim. *cres.* *f* 0

Ped. * *Ped.* * *Ped.* *

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sweet - er than the mar - riage - feast, 'Tis sweet - er far to

sempre

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

f L.I.

Ped. * *Ped.* * *Ped.* * *Ped.* *

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

good - ly com - pa - ny! He pray - - eth

f L.I.

Ped. * *Ped.* * *Ped.* * *Ped.* *

[illegible][illegible]

F ff

best, who lov - - - eth best

best, who lov - - - eth best

best, who lov - - - eth best

best, who lov - - - eth best

best, who lov - - - eth best

best, who lov - - - eth best

best, who lov - - - eth best

best, who lov - - - eth best

8va.

*Ped. * Ped. * Ped. **

sempre ff

All things both . . great and small ;

All things both great and small ;

All things both . . great and small ;

who lov - eth best . . All things both

All things both great and small ;

All things both . . great and small ;

All things both . . great and small ;

8va.

who lov - eth best . . All things both

marcato.

sempre ff

*Ped. * Ped. **

For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 great and small, . . . all things both great and
 For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 great and small, . . . all things both great and
 Sea.

ff made and lov - eth all. *piu Allegro.*
ff made and lov - eth all.
ff made and lov - eth all.
ff made and lov - eth all.
ff small, both great and small.
ff made and lov - eth all.
ff made and lov - eth all.
ff made and lov - eth all.
ff made and lov - eth all.
 Sea small, both great and small.
ff *piu Allegro.*
 Ped. * Ped. * Ped.

* *Ped.*

* **THE END**



NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

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SPRINGTIME (ditto) (Sol-FA, 0/6) ...	2/6	—	—	—
SUMMER (ditto) ...	2/6	—	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	2/6	—	—	—
THE WISHING STONE (ditto) ...	2/6	—	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—	—
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ST. BARNABAS ...	2/0	—	—	—
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ENDYMION ...	4/0	—	—	—
ASTORGA.				
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MAGNIFICAT ...	1/0	—	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	—
O LIGHT EVERLASTING ...	1/0	—	—	—
BIDE WITH US ...	1/0	—	—	—
A STRONGHOLD SURE ...	1/0	—	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—
J. BARNBY.				
REBEKAH (Sol-FA, 0/9) ...	1/0	1/6	2/6	—
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	—
LEONARD BARNES.				
THE BRIDAL DAY ...	2/6	—	4/6	—
J. F. BARNETT.				
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	—
PARADISE AND THE PERI ...	4/0	—	—	—
BEETHOVEN.				
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	—
RUINS OF ATHENS ...	1/0	1/6	2/6	—
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—
MOUNT OF OLIVES ...	1/0	1/6	2/6	—
MASS, IN C ...	1/0	1/6	2/6	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0	—
MASS, IN D ...	2/0	2/6	4/0	—
THE CHORAL SYMPHONY ...	2/6	—	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—	—
(Ditto, Sol-FA, 0/6) ...	—	—	—	—
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	1/0	—	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	—
KAREL BENDL.				
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—
WILFRED BENDALL.				
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	—
(Ditto Sol-FA, 1/0) ...	—	—	—	—
SIR JULIUS BENEDICT.				
ST. PETER ...	3/0	3/6	5/0	—
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
PASSION MUSIC FROM ST. PETER ...	1/6	—	—	—
SIR W. STERNDALE BENNETT.				
THE MAY QUEEN (Sol-FA, 1/0) ...	3/0	3/6	5/0	—
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	6/0	—
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	—
G. R. BETJEMANN.				
THE SONG OF THE WESTERN MEN ...	1/0	—	—	—
W. R. BEXFIELD.				
ISRAEL RESTORED ...	4/0	—	6/0	—
HUGH BLAIR.				
HARVEST-TIDE ...	1/0	—	—	—
JOSIAH BOOTH.				
THE DAY OF REST (Female voices) ...	2/6	—	—	—
E. M. BOYCE.				
THE LAY OF THE BROWN ROSARY ...	1/6	—	—	—
YOUNG LOCHINVAR ...	1/6	—	—	—
J. BRADFORD.				
HARVEST CANTATA ...	1/6	—	—	—
THE SONG OF JUBILEE ...	2/0	—	—	—
PRAISE THE LORD ...	2/0	—	—	—
W. F. BRADSHAW.				
GASPAR BECERRA ...	1/6	—	—	—
J. BRAHMS.				
A SONG OF DESTINY ...	1/0	—	—	—
C. BRAUN.				
SIGURD ...	5/0	—	—	—
J. C. BRIDGE.				
DANIEL ...	3/6	—	—	—
RUDEL ...	4/0	—	—	—
J. F. BRIDGE.				
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	—
MOUNT MORIAH ...	3/0	—	—	—
BOADICEA ...	2/6	—	—	—
CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
NINEVEH ...	2/6	3/0	4/0	—
THE INCHCAPE ROCK ...	1/0	—	—	—
THE LORD'S PRAYER ...	1/0	—	—	—
DUDLEY BUCK.				
THE LIGHT OF ASIA ...	3/0	3/6	5/0	—
EDWARD BUNNETT.				
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	—
W. BYRD.				
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	—
CARISSIMI.				
JEPHTHAH ...	1/0	—	—	—
F. D. CARNELL.				
SUPPLICATION ...	5/0	—	—	—
GEORGE CARTER.				
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6	—
WILLIAM CARTER.				
PLACIDA ...	2/0	2/6	4/0	—
CHERUBINI.				
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	—
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6	—
THIRD MASS (CORONATION) ...	1/0	1/6	2/6	—
FOURTH MASS, IN C ...	1/0	1/6	2/6	—
E. T. CHIPP.				
JOB ...	4/0	—	—	—
NAOMI ...	2/0	—	—	—
FREDERICK CORDER.				
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—	—
SIR MICHAEL COSTA.				
THE DREAM ...	1/0	—	—	—
H. COWARD.				
THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—	—
F. H. COWEN.				
ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
A SONG OF THANKSGIVING ...	1/6	—	—	—
SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0	—
J. MAUDE CRAMENT.				
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	—
W. CRESER.				
EUDORA (A dramatic Idyll) ...	2/6	—	—	—
W. CROTCH.				
PALESTINE ...	3/0	3/6	5/0	—
W. H. CUMMINGS.				
THE FAIRY RING ...	2/6	—	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Over.		Paper Cover.	Paper Boards.	Cloth Over.
W. G. CUSINS.				A. M. GOODHART.			
TE DEUM ...	1/6	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
THE DESERT (Male voices) ...	1/6	2/0	—	ARETHUSA ...	2/0	—	—
P. H. DIEMER.				C. H. GRAUN.			
BETHANY ...	4/0	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
LAZARUS ...	2/6	—	—	TE DEUM ...	2/0	2/6	4/0
F. G. DOSSERT.				ALAN GRAY.			
MASS, IN E MINOR ...	5/0	—	—	THE WIDOW OF ZAREPHATH ...	2/0	—	—
ANTONIN DVOŘÁK.				J. O. GRIMM.			
ST. LUDMILA ...	5/0	6/0	7/6	THE SOUL'S ASPIRATION ...	1/0	—	—
Ditto (German and Bohemian Words) ...	8/0	—	—	G. HALFORD.			
THE SPECTRE'S BRIDE ...	3/0	3/6	5/0	THE PARACLETE ...	2/0	—	—
Ditto (German and Bohemian Words) ...	6/0	—	—	HANDEL.			
STABAT MATER ...	2/6	3/0	4/0	ALEXANDER'S FEAST ...	2/0	2/6	4/0
PATRIOTIC HYMN ...	1/6	—	—	ACIS AND GALATEA ...	1/0	1/6	2/6
Ditto (German and Bohemian Words) ...	3/0	—	—	DITTO, New Edition, edited by J. Barnby ...	1/0	1/6	2/6
REQUIEM MASS ...	5/0	6/0	7/6	Ditto, Sol-FA, 1/0	—	—	—
A. E. DYER.				ALCESTE ...	2/0	—	—
SALVATOR MUNDI ...	2/6	—	—	SEMELE ...	3/0	3/6	5/0
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	THE PASSION ...	3/0	3/6	5/0
H. J. EDWARDS.				THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0
THE ASCENSION ...	2/6	—	—	ALEXANDER BALUS ...	3/0	3/6	5/0
THE EPIPHANY ...	2/0	—	—	HERCULES ...	3/0	3/6	5/0
PRAISE TO THE HOLIEST ...	1/6	—	—	ATHALIAH ...	3/0	3/6	5/0
ROSALIND F. ELLICOTT.				ESTHER ...	3/0	3/6	5/0
ELYSIUM ...	1/0	—	—	SUSANNA ...	3/0	3/6	5/0
THE BIRTH OF SONG ...	1/6	—	—	THEODORA ...	3/0	3/6	5/0
GUSTAV ERNEST.				BELSHAZZAR ...	3/0	3/6	5/0
ALL THE YEAR ROUND (Female voices) ...	2/0	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
HENRY FARMER.				THE MESSIAH, ditto, Pocket Edition ...	1/0	1/6	2/0
MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6	THE MESSIAH, edited by W. T. Best ...	2/0	2/6	4/0
MYLES B. FOSTER.				ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0
THE LADY OF THE ISLES ...	1/6	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	JUDAS MACCABÆUS (Sol-FA, 1/0) ...	2/0	2/6	4/0
Ditto, Sol-FA, 0/8	—	—	—	JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0
THE BONNIE FISHWIVES (Female voices) ...	2/6	—	—	SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0
ROBERT FRANZ.				SOLOMON ...	2/0	2/6	4/0
PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—	JEPHTHA ...	2/0	2/6	4/0
NIELS W. GADE.				JOSHUA ...	2/0	2/6	4/0
PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0	DEBORAH ...	2/0	2/6	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—	SAUL ...	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6	CHANDOS TE DEUM ...	1/0	1/6	2/6
ZION ...	1/0	1/6	2/0	DETTINGEN TE DEUM ...	1/0	1/6	2/6
THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0	UTRECHT JUBILATE ...	1/0	—	—
COMALA ...	2/0	2/6	4/0	O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—	CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
HENRY GADSBY.				Or, singly:—	—	—	—
LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—	THE KING SHALL REJOICE ...	0/8	—	—
ALCESTIS (Male voices) ...	4/0	—	—	ZADOK THE PRIEST ...	0/8	—	—
COLUMBUS (Male voices) ...	2/6	—	—	MY HEART IS INDITING ...	0/8	—	—
G. GARRETT.				LET THY HAND BE STRENGTHENED ...	0/6	—	—
HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—	THE WAYS OF ZION ...	1/0	—	—
THE SHUNAMITE ...	3/0	—	—	ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6
THE TWO ADVENTS ...	1/6	—	—	L'ALLEGRO ...	2/0	2/6	4/0
R. MACHILL GARTH.				HAYDN.			
EZEKIEL ...	4/0	4/6	—	THE CREATION (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE WILD HUNTSMAN ...	1/0	1/6	—	THE CREATION, Pocket Edition ...	1/0	1/6	2/0
A. R. GAUL.				THE SEASONS ...	3/0	3/6	5/0
A SONG OF LIFE (Ode to Music) ...	1/0	—	—	Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0	FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6
PASSION SERVICE ...	2/6	3/0	4/0	Ditto (Latin and English) ...	1/0	1/6	2/6
RUTH (Sol-FA, 0/9) ...	2/0	2/6	4/0	SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0	THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0	Ditto (Latin) ...	1/0	1/6	2/6
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0	SIXTEENTH MASS (Latin) ...	1/6	2/0	3/0
FR. GERNSHEIM.				THE PASSION; OR, SEVEN LAST WORDS OF ...	2/0	2/6	4/0
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	OUR SAVIOUR ON THE CROSS ...	1/0	—	—
F. E. GLADSTONE.				TE DEUM (English and Latin) ...	1/0	—	—
PHILIPPI ...	2/6	—	—	INSANÆ ET VANÆ CURÆ (Ditto) ...	0/4	—	—
GLUCK.				BATTISON HAYNES.			
ORPHEUS ...	3/6	—	—	THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
HERMANN GOETZ.				H. HEALE.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	JUBILEE ODE ...	1/6	—	—
NGENIA ...	1/0	—	—	C. SWINNERTON HEAP.			
THE WATER-LILY (Male voices) ...	1/6	—	—	FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0
CH. GOUNOD.				EDWARD HECHT.			
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	ERIC THE DANE ...	3/0	—	—
Ditto, Sol-FA (Latin and English) ...	2/0	—	—	O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0) ...	5/0	6/0	7/6	GEORGE HENSCHEL.			
Ditto (French Words) ...	8/4	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
Ditto (German Words) ...	10/0	—	—	HENRY HILES.			
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	2/6	FAYRE PASTOREL ...	6/6	—	—
OUT OF DARKNESS ...	1/0	—	—	THE CRUSADERS ...	2/6	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	FERDINAND HILLER.			
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	NALA AND DAMAYANTI ...	4/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	A SONG OF VICTORY (Sol-FA, 0/9) ...	1/0	1/6	—
Ditto (Out of darkness) ...	1/0	—	—				
THE SEVEN WORDS OF OUR SAVIOUR ON ...	1/0	—	—				
THE CROSS (Filize Jerusalem) ...	1/0	—	—				
DAUGHTERS OF JERUSALEM ...	1/0	—	—				
GALLIA (Sol-FA, 0/4) ...	1/0	—	—				

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

HEINRICH HOFMANN.

FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—

HUMMEL.

FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—

W. H. HUNT.

STABAT MATER	3/0	3/6	—
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H. H. HUSS.

AVE MARIA (Female voices)	1/0	—	—
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F. ILIFFE.

ST. JOHN THE DIVINE	1/0	—	—
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JOHN WILLIAM JACKSON.

I CRIED UNTO GOD	1/6	—	—
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W. JACKSON.

THE YEAR	2/0	2/6	—
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D. JENKINS.

DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—
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A. JENSEN.

THE FEAST OF ADONIS	1/0	—	—
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W. JOHNSON.

ECCE HOMO	2/0	—	—
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C. WARWICK JORDAN.

BLOW YE THE TRUMPET IN ZION	1/6	—	—
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ALFRED KING.

THE EPIPHANY	3/0	—	—
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N. KILBURN.

THE SILVER STAR (Female voices)	1/6	—	—
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OLIVER KING.

BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—
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J. KINROSS.

THE NAIADS (Female voices)	2/6	—	—
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SONGS IN A VINEYARD (Female voices) 2/6 | — | — |

(Ditto, Sol-FA, 0/6)

THE SLEEPING BEAUTY (Female voices)	2/6	—	—
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(Ditto, Sol-FA, 0/6)

LEONARDO LEO.

DIXIT DOMINUS	1/0	1/6	—
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H. LESLIE.

THE FIRST CHRISTMAS MORN	2/6	—	—
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F. LISZT.

THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
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THIRTEENTH PSALM 2/0 | — | — |

C. H. LLOYD.

ALCESTIS	3/0	—	—
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ANDROMEDA 3/0 | 3/6 | 5/0 |

HERO AND LEANDER 1/6 | — | — |

THE SONG OF BALDER 1/0 | — | — |

THE LONGBEARDS' SAGA (Male voices) 1/6 | — | — |

THE GLEANERS' HARVEST (Female voices) 2/6 | — | — |

A SONG OF JUDGMENT 2/6 | 3/0 | 4/0 |

W. H. LONGHURST.

THE VILLAGE FAIR	2/0	2/6	—
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HAMISH MACCUNN.

LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0
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LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) 1/0 | — | — |

G. A. MACFARREN.

SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0
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MAY-DAY (Sol-FA, 0/6) 1/0 | 1/6 | 2/6 |

THE SOLDIER'S LEGACY (Operetta) 6/0 | — | — |

OUTWARD BOUND 1/0 | — | 2/6 |

A. C. MACKENZIE.

THE DREAM OF JUBAL	2/6	3/0	4/0
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THE STORY OF SAYID 3/0 | 3/6 | 5/0 |

JASON 2/6 | 3/0 | 4/0 |

THE BRIDE (Sol-FA, 0/8) 1/0 | — | — |

THE ROSE OF SHARON (Sol-FA, 2/0) 5/0 | 6/0 | 7/6 |

JUBILEE ODE 2/6 | — | — |

THE COTTER'S SATURDAY NIGHT 2/0 | — | — |

THE NEW COVENANT 1/6 | — | — |

VENI, CREATOR SPIRITUS 2/0 | — | — |

J. B. McEWEN.

THE VISION OF JACOB	2/0	—	—
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F. W. MARKÜLL.

ROLAND'S HORN (Male Voices)	2/6	—	—
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F. E. MARSHALL.

PRINCE SPRITE (Female voices)	2/6	—	—
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J. H. MEE.

HORATIUS (Male voices)	1/0	—	—
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MEDELSSOHN.

ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0
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ELIJAH (Pocket Edition) 1/0 | 1/6 | 2/0 |

MEDELSSOHN—continued.

AS THE HART PANTS (42nd Psalm)	1/0	—	—
COME, LET US SING (95th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0

(Ditto, Sol-FA, 0/9)

NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
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ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0
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ST. PAUL (Pocket Edition)	1/0	1/6	2/0
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HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6
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LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
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(Ditto, Sol-FA, 0/4)

HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3)	1/0	—	—
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Ditto

LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	2/0	2/6	4/0
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THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6
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MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
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ATHALIE (Sol-FA, 1/0)	2/0	2/6	4/0
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ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	6/0
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MAN IS MORTAL (8 voices)	1/0	—	—
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FESTGESANG (Hymns of Praise)	1/0	—	—
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Ditto (Male voices) 1/0 | — | — |

CHRISTUS (Sol-FA, 0/6)	1/0	—	—
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THREE MOTETS FOR FEMALE VOICES	1/0	—	—
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SON AND STRANGER (Operetta)	4/0	—	—
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LORELEY (Sol-FA, 0/6)	1/0	—	—
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CEDIPUS AT COLONOS (Male voices)	3/0	—	—
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TO THE SONS OF ART (Ditto) (Sol-FA, 0/3)	1/0	—	—
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JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—
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WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
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MY GOD, WHY, O WHY HAST THOU FOR-	0/6	—	—
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SAKEN ME (22nd Psalm) 0/8 | — | — |

SING TO THE LORD (98th Psalm)	0/8	—	—
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SIX ANTHEMS for the Cathedral at Berlin. For	0/8	—	—
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8 voices, arranged in 4 parts 0/8 | — | — |

AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
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MEYERBEER.

NINETY-FIRST PSALM (Latin)	1/0	—	—
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Ditto (English) 1/0 | — | — |

ABRAHAM	3/0	3/6	5/0
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B. MOLIQUE.

KING THAMOS	1/0	1/6	—
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FIRST MASS (Latin and English)	1/0	1/6	2/6
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SEVENTH MASS, IN B FLAT	1/0	—	—
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COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—
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TWELFTH MASS (Latin)	1/0	1/6	2/6
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Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6
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REQUIEM MASS	1/0	1/6	2/6
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Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6
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LITANIA DE VENERABILI ALTARIS (Ep.)	1/6	2/0	3/0
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LITANIA DE VENERABILI SACRAMENTO (Bp.)	0/6	—	—
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SPLENDENTE TE DEUS	0/3	—	—
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O GOD, WHEN THOU APPEAREST	0/3	—	—
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HAVE MERCY, O LORD	0/3	—	—
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GLORY, HONOUR, PRAISE	0/3	—	—
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E. MUNDELLA.

VICTORY OF SONG (Female voices)	1/0	—	—
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DR. JOHN NAYLOR.

JEREMIAH	3/0	—	—
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JOSEF NEŠVERA.

DE PROFUNDIS	2/6	—	—
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HERBERT OAKELEY.

SELECTION FROM A JUBILEE LYRIC	1/0	—	—
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REV. SIR FREDK. OUSELEY.

THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
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R. P. PAINE.

THE LORD REIGNETH (93rd Psalm)	1/0	—	—
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THE PRODIGAL SON	1/6	—	2/6
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GREAT IS THE LORD	1/0	—	—
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PALESTRINA.

MISSA ASSUMPTA EST MARIA	2/6	—	—
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MISSA PAPÆ MARCELLI	2/0	—	—
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MISSA BREVIS	2/6	—	—
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MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—
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H. W. PARKER.

THE KOBOLDS	1/0	—	—
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C. H. H. PARRY.

DE PROFUNDIS (130th Psalm)	2/0	—	—
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ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—
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BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—
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FUNERAL ODE (SHIRLEY)	1/0	—	—
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PROMETHEUS UNBOUND	3/0	—	—
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JUDITH	5/0	6/0	7/6
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L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—
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ETON	2/0	—	—
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THE LOTUS-EATERS (The Choric Song)	2/0	—	—
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JOB	2/6	—	—
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